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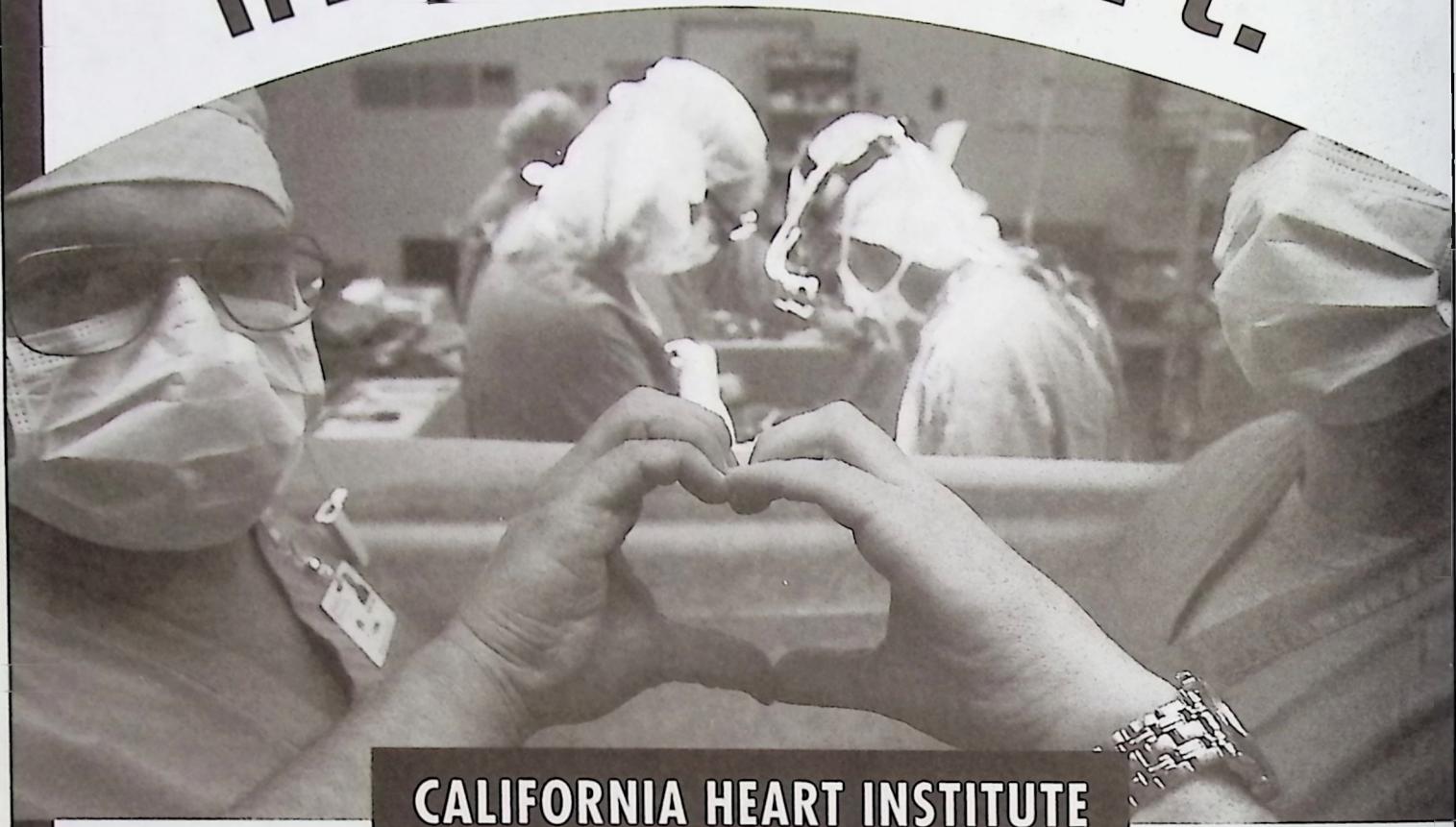


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Irish storyteller Tomáseen Foley presents *A Celtic Christmas* at the Craterian Ginger Rogers Theater in Medford on December 23. See Artscene, page 78.

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ON THE COVER

Israeli and Palestinian teenagers together at the Seeds of Peace camp in Maine, working to build understanding together (inset photos). See feature, page 8.

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JEFFERSON

DECEMBER 2002

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In an age of global interconnection, every conflict is local. If there is ever to be a holiday season of complete peace and good will, one of the struggles which will have to be resolved is the one which haunts Israelis and Palestinians. Believing that the secret might begin with the leaders of the two cultures' next generation, the Seeds of Peace camp in Maine was founded to bring Palestinian and Israeli teenagers together to forge bonds across borders. With its success unquestionable but small, camp leaders looked to multimedia to find a way to bring the peace process to teenagers unable to travel. Eric Alan talks with producer David Overoye about his experiences in Maine, Israel, the West Bank, the Gaza Strip and California, meeting the difficult challenge of creating a conduit for the kids' own voices, in an interactive creation both sides could support.

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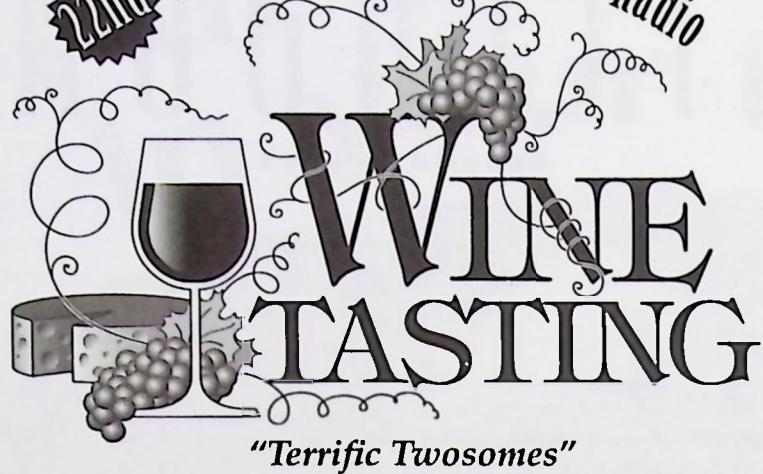
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TUNED IN

Ronald Kramer

The Success Stories

I am happy to report upon positive developments for JPR listeners in different areas.

Grants Pass

JPR's Rhythm and News Service returned to Grants Pass airwaves on October 30 after nearly a five-year absence. It's quite a tale, one which I am most pleased to report ends happily.

JPR began serving Grants Pass in 1978 with the construction of our very first FM translator. In 1991 we began serving the community on the AM dial with the donation of station KAGI, AM 930, to JPR by California Oregon Broadcasting. That station carried JPR's Rhythm and News Service until 1994 when we constructed a Rhythm and News FM translator in response to strong listener requests and with special financial assistance raised from local sources. At that time KAGI switched to JPR's News and Information Service. In 1997 our Grants Pass Rhythm and News Service translator was forced off the air due to the construction of a new religious radio station, KAPK, on a frequency very close to our translator. Because radio stations hold a priority on frequencies over translators, that station's right to the dial position was unquestioned. What did surprise us, however, was the fact that no other frequency could be found which could be substituted. Dealing with fairly small communities as we do, it was a new experience for us to discover that the spectrum was "all used up."

Listeners in Grants Pass were devastated. We received many inquiries and comments. The Grants Pass *Daily Courier* followed the story closely. JPR investigated numerous alternatives seeking a replacement dial position—all without avail. We did, however, tell our listeners in Grants Pass that we were not forsaking them and were committed to restoring Rhythm and News Service in the community if we could find a way to do so.

The story took on broader overtones.

Grants Pass was one of the first communities—but not the only one in America in which a public radio service was forced off the air by religious broadcasters. In 2001 the *Wall Street Journal* ran an in-depth investigative front-page story about the JPR/Grants Pass situation. Among some of the assertions which had been made was that the American Family Radio organization (the group behind KAPK in Grants Pass) was intentionally seeking to silence public radio. In 2002 the *New York Times* also ran a front-page story further exploring this issue.

Beside the frustration we obviously felt about losing one of our services in Grants Pass, another frustrating element of this matter was the apparent belief by some in Grants Pass that JPR permitted this situation to occur capriciously. Indeed, that theme was emotionally asserted in a public meeting we held in Grants Pass in 1999 and, because it was alleged by several listeners at that time, the concept was picked up in several subsequent news stories as fact.

Let me be clear on this point. Those angry listeners believed that if JPR had filed an FCC application for the same frequency that KAPK sought, we would have prevented that station from eliminating our Rhythm and News Service. That is not the case. While we could have filed a competing application, and did not take that step because a former employee erroneously believed that KAPK's operation would not interfere with JPR's translator, JPR's position on the dial would still not have been secure. Under the "point system" which the FCC adopted for determining how frequencies would be awarded when multiple parties sought the same dial position, JPR would have lost that contest to the church, which had initially filed the application for the station which became KAPK, because we own multiple radio stations and the church had none. Indeed, we believe that "point system" is seriously flawed and have taken the FCC into the District Court of Appeals challenging the system. But the

system is currently in place and KAPK would be on the air now even if we had filed a competing application. It will likely take some years to resolve the "point system" case now before the court.

Remember, however, we did tell our listeners in Grants Pass that we would find a way to return the service they lost.

In July, 2001 we signed an agreement with another religious broadcaster under the terms of which we cleared both the right to construct a new station in Klamath Falls as well as secured the gift of an existing FM translator in Grants Pass. It took almost 14 months for the FCC to issue approval for the transaction. Once it did, we had the Grants Pass Rhythm and News Service translator, which operates on 97.7 FM, on the air within a few days.

So, as the nation tallies the number of public stations which have been pushed off the air by religious broadcasters, we can point to Grants Pass as one in which public radio listeners' interests were ultimately successfully defended.

Klamath Falls

Under the terms of the comprehensive settlement with the Educational Media Foundation which brought Rhythm and News back to Grants Pass, we also secured the right to construct a new station, KLMF, in Klamath Falls on 88.5 FM. This station is designed to supplement our twenty-year old translator service which has been spotty and has been the community's sole source for JPR's Classics and News Service. KLMF signed on within a few days of the FCC's having granted authority to construct the station and is now providing dramatically improved service in the Klamath Basin.

That's the story on FM service improvements for listeners in these two areas. In earlier years it was easy, and quick, to create new services for communities but, as the FM band has grown increasingly congested, with many new parties seeking to use these limited number of frequencies, it now takes a great deal of perseverance, patience and planning to achieve these types of goals. While we continue working on a variety of service improvement opportunities for listeners in various areas, we're extremely happy to now report upon these two success stories.

Ronald Kramer is JPR's Executive Director.

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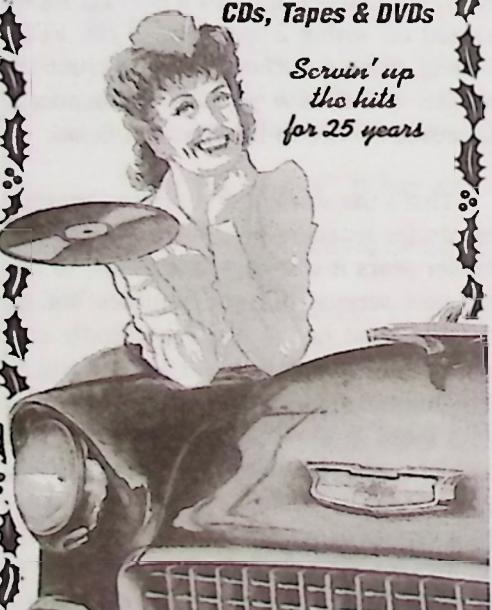
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JEFFERSON ALMANAC

John Darling

When Society Has a Broken Heart

*"Of what use is a philosopher who
doesn't hurt anyone's feelings?"*

—Diogenes, 4th century BC Greece

The's getting harder and harder to write just about this region, because with the Internet, global youth culture and world events, we're blending into a planet community. I know people right here in our town who look at the world and their lives differently, because of what a handful of people in the Washington area—from presidents to snipers—have been doing.

As we grow closer, it seems politics isn't really about politics anymore, like it was a half century ago. It's about life. Hardly anyone I know wants to actually get involved in politics, as it's awash in lies and bad money, but they do live lives and they want good lives. That means they think they have a right to a few basics: a health care system that works for everyone, affordable quality education, a fairly stable economy, a decent environment and peace (unless there's a very damn good reason for it to be otherwise).

For a long time, we took most of these for granted here in Jeffersonia, but in our radically shrinking geo-village, when the prez sneezes, we get the flu. I hear a price tag of \$200 billion to do the Iraq war and that, of course means that much less for the basics. It's not okay. That's what we're saying. No one gets to do that anymore. What isn't worked out together by all of us, doesn't work.

Bringing it all back home, someone I love freaked out over several weeks—or, as it used to be called, had a nervous breakdown. Since nerves don't break down, what we really mean is she went to her cellar and

did battle with a lifetime of her "stuff," which sent most of her friends packing, shaking their heads, some saying (and wishing) she'd get over it (almost a certainty). But a few drew closer—the ones who'd been through similar things—to hold her during this sacred inner war.

She didn't know what was happening, which seems to be a key element of a healing crisis. You don't say, oh, I'm revisioning and re-inventing myself and challenging my demons and I'm courageous to be doing it. You say, God, I hate this world and all the cruel, phony people and crap in it and I can't go on. Or something like that.

Part of it, I know, was the news—the preparations to make war to get rid of one sadistic, power-tripping thug (not unlike the scores of thugs we support in the third world) while our economy slowly melts down, our schools cut back, medical care soars out of reach, retirement savings evaporate and environmental rules are systematically done away with.

"How could they do this?" she cried. It's personal. It's her money, her world, but no one is listening. "The children..." Her voice trails off. Two weeks later, she did come back. She said she knew she wasn't crazy, but she's not so sure about the world.

"It's Catch-22," she said. If you're in a crazy society and you act "normal," then aren't you crazy? The alternative is to feel your anger and isolation. And *that* can make you crazy too.

So, I do my bit to hold Jeffersonia close in this most long and beautiful autumn I've ever seen. I hike the hills with my buoyant new Pomeranian friend Sami, watching the turkey vultures sitting on snags, drying their outspread wings in the rising sun.

I pull the TV cable and after a week of complaining, the kids get used to having conversations, listening to music and reading books. I scan AP online, but otherwise deny the news—I'm practically giddy about the loss of the CNN and Fox anchors with important knitted brow, looking us dead in the eye with their "breaking news" logo flashing.

Also, my daughter gives up on life in L.A. and comes home to this beauty. But she's young and, like so many, can't afford to be here. They'll look for some undiscovered neo-Jeffersonia out Idaho way. She talks of love relationships—how she and all her friends see love as scary because they're pretty sure it will go away, and down deep there's that nagging question of deserving love. Everyone's that way, she says.

Why? We ask. Sure, it's us, but increasingly, there's a sense it's the world, too. Humanity has a broken heart. Our web is shattered. She says it—we used to have a tribe and could never be left and lonely. Now, anything can happen.

And, I say, don't forget the archaic sacred context in animals, plants, spirits and the cycle of the day and year—so much meaning that has slipped away. All we have left of it is the personal thread of being in love, sex and babies: all miracles, yes, but they're being asked to hold the web of meaning for all life and they can't do it. Disappointed, we dream of the *right person*, but there is no right person, because it's a longing for the context we evolved in, the place where we were in love not with a person, but with all of it.

We need to find our way back that lost divine presence, the one inherent in inner aliveness, learning and nature, which today we institutionalize as health, education and environment. And now we have two giant global enclaves at each others' throats, both run by testy male Gods who don't have girlfriends or sex and don't live in this world. They too have broken hearts. No wonder they're testy. ■

John Darling, M.S. is an Ashland writer and counselor. He writes for the Medford *Mail Tribune*, the *Oregonian*, Southern Oregon Public Television and magazines. He may be reached at jd darling@jeffnet.org.

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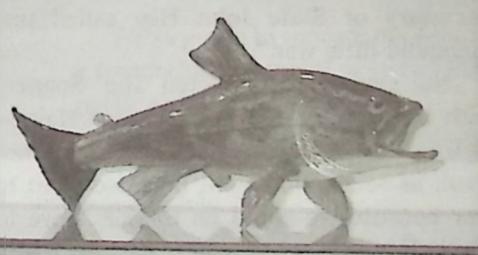


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JEFFERSON PERSPECTIVE

Les AuCoin

It's the Oil, Stupid

If you're wondering why we're threatening war against Iraq, which may someday get nuclear weapons, but using diplomacy with North Korea, which already has them, here's a four-word answer: It's the oil, stupid.

At current production rates, Iraq's oil reserves surpass those of any other country. They would last 142 years—twice as long as Saudi Arabia's. In contrast, the only oil produced in North Korea is cooking oil. Those lucky North Koreans! Cooking oil will apparently save them from a U.S. invasion.

If anything exposes the hypocrisy of the Bush Administration's war mongering against Iraq, it's North Korea's recent confession that it has a secret nuclear program. Both countries are part of George Bush's so-called "Axis of Evil." If diplomacy is the best way to deal with one that *has* nuclear weapons, why is war the only way to deal with another that *theoretically* may get them?

What's really going on here is right out of the Spanish-American War, the one Secretary of State John Hay called our "splendid little war."

No evidence connected the Spanish with the sinking of the Battleship Maine—or Iraq with al Qaeda today. But no matter: then, as seems imminent now, we went to war because we could go to war. More to the point, then—as now—war gave us a way to establish empire.

By now, it's well reported that Mr. Bush's post-war plans involve installing a U.S. military government in Iraq and building military bases there to project American power. Some empire advocates within the Administration see this as only the first step. They argue that the U.S. occupation of Iraq would create a priceless

opportunity to establish dominion over the entire Middle East and its oil reserves.

Mr. Bush's new National Security Strategy is the very language of empire. In it, he urges us to fight because our nation's "values of freedom are right and true for *every* person, in *every* society...the birthright of *every* individual—in *every* civilization [emphasis added]."

We have the right and the duty, the president says, to "bring democracy to every corner of the world." To Professor Ira Chernus of the University of Colorado, this sounds like everyone will have to embrace our kind of freedom, like it or not. It is the way of empires.

Professor Chernus writes that the Bush team has the same dreams the

Romans and all empire-builders have had—to unite all lands in one predictable, orderly, controllable structure. But for the ancient Romans, war and empire only brought more enemies and more attacks on their soil—and finally their demise. It's something to think about.

The case for launching a first strike war against Iraq demands answers to questions that go to the heart of what kind of country we are. When the president addressed the nation on TV recently, he was unable or unwilling to provide them.

To wit:

If America becomes a first-strike invader, can we reasonably expect the rest of the world to listen to us when we try to prevent aggression elsewhere? Could we talk India out of invading Pakistan? Deter China from attacking Taiwan? Stop Iran from striking the Israel?

In such a world, would Americans be safer than today?

Who would we install in place of Saddam Hussein in a country of fiercely

hostile tribal factions that have no experience with or allegiance to democracy? Would that man be our puppet, Mr. President? Why would Iraqis accept him or welcome, in your words, American-style "institutions of liberty"?

Why, Mr. President, did you tell us on TV that Saddam Hussein could have a functioning nuclear bomb within a year, when your intelligence agencies say it would be at least ten? If you're saying one year because you think Saddam may steal weapons grade plutonium, why are you cutting funds from your budget that would secure loosely guarded plutonium in Russia?

If taking Baghdad means fighting from doorstep to doorstep, how many men and women in uniform would we lose, Mr. President? For how many years are we willing to keep troops in Iraq? How much would that cost? Would we pay for it with higher deficits? Deeper cuts in programs for the American people? How would a war-caused disruption of Mideast oil help us out of the recession?

If we kill Saddam, Mr. President, would that reduce Islamic rage against us?

Give us answers, Mr. President. You say this is a fight for our freedom. But the finest expression of our freedom is the Declaration of Independence. And it says that in a free country, government depends on the informed consent of the governed.

IM

Les AuCoin is a retired, nine-term U.S. Congressman from Oregon. He is the Glenn L. Jackson Visiting Professor of Political Science and Business Ethics at Southern Oregon University.



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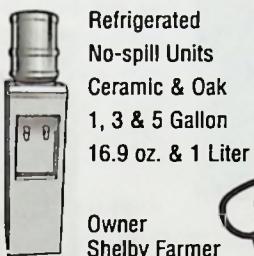
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Seeds of Peace

*Can Israeli and Palestinian teenagers begin to build peace together?
Can multimedia and an American camp help?*

By Eric Alan

ONE KEY IS
TO EVOLVE FROM
"I HAVE SUFFERED,
LISTEN TO
MY SUFFERING,"
TO
"I UNDERSTAND
YOU HAVE
SUFFERED TOO."



With every December's arrival comes a season seen by many as a time of peace and spirit, often inspired by traditions of faith birthed in the Middle East. As the current holiday season descends, however, the Middle East is anything but peaceful—and the entire global culture suffers as a result. Every conflict is local, in the age of interconnection.

The Israeli/Palestinian conflict is particularly central and volatile, and in a dark modern phase. Gone are the relatively calmer days of centuries ago when some Jews and Palestinians even attended each other's religious ceremonies. Gone are the hopes of recent peace talks, even. Especially in the West Bank and the Gaza Strip, the scent of violence and despair is on the wind.

Maintaining hope for a peaceful solution is a crucial element of creating that solution. A belief is required that small seeds can produce great growth—and it was in the spirit of these notions that Seeds of Peace was founded in 1993 by noted author and journalist John Wallach. Each summer, the Seeds of Peace camp in Maine brings together Israeli and Palestinian teenagers together face to face, to forge a bond of understanding across borders. Conflict resolution skills are taught, a humanization of that conflict occurs, perspectives are exchanged through shouts and tears, and real friendships are formed that would be impossible in the homeland. Each year, more than 300 kids from the Middle East—chosen by their own governments for their academic performance and leadership ability—attend the Seeds of Peace camp, "before fear, mistrust and prejudice blind them from seeing the human face of their enemy," as the organization describes it. All speak only English while in camp, to minimize the distrust that can come from language barriers. The program has been successful enough that the model has been expanded to include teenage leaders from opposing sides of other conflicts as well: India and Pakistan, the Balkans, Greece and Turkey, Afghanistan and elsewhere. In total, over two thousand teens from twenty-two countries have participated to date.

In the grand scheme, that number is small. The camp founders wondered what could be done to extend the model, so that teenagers unable to travel from the homeland of conflict could participate in the process. How could its benefits be brought to the less fortunate masses?

Technology seemed to hold an answer. Seeds of Peace founder Wallach and the dean of Cal Poly Pomona University, Lev Gonik, decided to use CD-ROM and Internet technology to build an educational, interactive creation based on the camp experience. It would allow other Israeli and Palestinian children to see their peers on both sides in camp together, finding common ground; and to add the details of their own lives to an ever-evolving, expanding website.

Multimedia producer David Overoye was enlisted, who was then head of the university's IDEA (Interactive Design and Educational Applications) lab. With co-producers Karen Brzoska and April McKettrick, he quickly found himself at the camp in Maine, trying to give definition to the project. "Initially, we had no clue about what we were going to create, or how we were going to create it," he says. "The goal was to learn and document everything we could about the camp, the kids and the interactions." Two weeks later, they returned from camp with 100 hours of video and over 3,000 still photographs. They would later end up in Israel, the West Bank and Gaza Strip twice, filming the lives and homes of each of ten kids—five from each side—who agreed to participate; and bringing those ten to Cal Poly Pomona to have them directly create part of the CD-ROM themselves.

"Somewhere during the process," Overoye says, "we realized that whatever we were creating would have to come from the kids: their views; their insight; their thoughts." He adds, "We also became aware of how difficult it would be to create a CD which seemed balanced to both sides." They decided on a five-part structure which would parallel the process the kids go through at the camp.

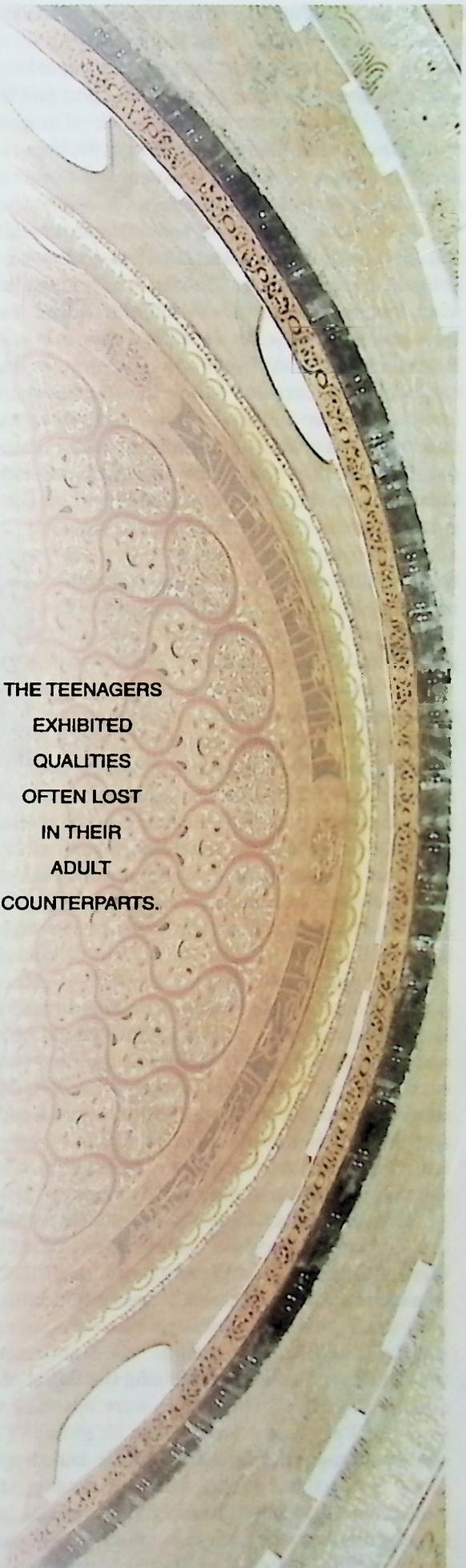
The first part of the process is kids casually getting to know each other. Then comes a deeper understanding: what's really important to each kid and affects them most; an introduction to the core of their suffering. Third is an understanding of the roots of that suffering, historically: why is each kid the way they are? How has history affected them, in their views of self and the world? Fourth is the finding of common ground: a realization of suffering on both sides, and an acceptance of the ones on the other side as more similar than different. And finally, ideas of peace: visions of what it is, and what it would take to achieve.

The depth of distrust, and the difficulty of getting past it, became evident from the very first night at camp. Overoye recalls, "We heard more than once that the kids were literally afraid for their lives on the first night. They knew there were people 'from the other side' sleeping in the same room as them, and they were literally concerned that they would be stabbed at night." A Palestinian teenager of particular academic accomplishment, whose name—like all kids' names in this article, must be withheld because of current fears for their lives—related a lifetime of hard experience before reaching the camp. Overoye says, "As [she] said before she got to the camp, the only Israelis she had seen were soldiers with rifles who hassled her at checkpoints, threatened her family, and occasionally shot people near the settlements." The Israeli kids' distrust, based on a long history of persecution and suicide bombings, was no less intense.

While a good part of the camp experience was similar to that of any summer camp, with social activities to help erase lines in a casual way, each day featured two hour-long discussions between the kids about core issues. Overoye and his co-producers had the privileged opportunity to be there, observe, film and learn. He describes heated sessions of screams and tears, always moderated by a camp counselor to help keep balance. An initial theme was dominant: the comparison



THE TEENAGERS
EXHIBITED
QUALITIES
OFTEN LOST
IN THEIR
ADULT
COUNTERPARTS.



of suffering, and an expression that the other side didn't understand. "The Jews would talk about being afraid of suicide bombing; about not being able to go into any public mall or location without being searched; about wanting to feel free in their own country. The Palestinians would talk of oppression... military oppression. Being hassled at checkpoints, being afraid of walking anywhere near a Jewish settlement for fear the soldiers would shoot them, and of the existence of Jewish settlements [on West Bank and Gaza land]." The inevitable arguments appeared over statehood, rights, who was there first and so on, personalized by individual experiences. "One Israeli girl was trying to explain what a strong impact the Holocaust had on the Jewish people. How could someone kill six million people in gas chambers? The Palestinian girl said, 'Don't you see? You're doing the same thing to us that the Germans did to you! You've oppressed us, you've forced us to live in certain areas, and can take away our rights and lands at any time! Your military has shot and killed many of our people!'" She told a tale of an injured cousin who died in Gaza because the military refused to let him past a checkpoint to get treatment. In recalling it, Overoye adds, "The Israeli girl couldn't see anything similar. She said, how can you compare that to the killing of six million Jews? The Palestinian responded: 'We didn't kill your Jews! We didn't do it!'"

The arguments mirror the adult ones which have divided the area into warring factions. At least at that moment, though—before the latest rounds of violence dashed many hopes—the teenagers exhibited qualities often lost in their adult counterparts, according to Overoye. "Despite the differences, the kids were willing to talk with the belief there could be a compromise reached which would satisfy both sides. They were more idealistic, more willing to talk and listen, and able to walk away after an intense session, and go out and play basketball [together]."

The intensity was moderated by the lighter activities which, with teenagers, were probably bound to happen anyway. Overoye says, "As time goes on, kids will be kids. It becomes a fun summer camp for a group of teenagers, and there is an acceptance of each other as a friend. However, that didn't mean differences were resolved. More, there evolves a mutual understanding and respect. One key is to evolve from 'I have suffered, listen to my suffering', to 'I understand you have suffered too'." He says that's the biggest shift seen during the camp.

Though respect might evolve, it's anything but an easy or clear process, as evident even in the smallest events. Even the lines of division, so simply drawn from a distance, are not always so simple at all. An apparently innocent idea—to film some of the kids singing their respective national anthems—became a substantial headache, for example. "An Arab Israeli refused to sing the Israeli song and wanted to sing the Palestinian song instead," recounts Overoye. "The Israelis were upset: he was an Israeli citizen. The Palestinians were upset: he shouldn't have to sing that song; it speaks of a Jewish state! He ended up standing in the group with the Israelis, but not singing, then joined the Palestinians and belted it out. [What was thought to be] a quick fifteen-minute shoot took two hours plus a number of sessions over the following days to discuss." (Such long discussions and

misunderstandings would also prove to be common when the kids were creating their own part of the CD at Cal Poly Pomona, using digital tools the producers taught them to use.)

By the end of camp, when more trust and community was established, "Culture Night" was held, to build more understanding through experiencing the other side's music, dance and more. In this particular camp, "There was one song which combined an Israeli and Palestinian girl. They sang together, and it literally brought down the house... beautiful," says Overoye. "There was also a sharing of religious events. The Muslims and Jews both opened their services up so the other side could see." It was one of the highlights of the camp, for him and for the teenagers.

It's clear from the CD—including from its depiction of Culture Night—that deep friendships were formed across borders; but Overoye doubts the idealism and optimism would be as present now, a couple of years later, given recent violence. Even then, there was question as to what effect would be lasting when the teenagers returned to their homes in the center of the conflict. The Seeds of Peace organization has a regional office in

Jerusalem which hosts events and brings the kids back together to try to combat this slippage. And Overoye notes that many of the kids have become active spokespeople with peers and community.

If a trip to Maine was intensely educational for the Israelis and Palestinians, two trips to the Middle East were equally educational for the

producers. On the most intimate level, it was a warm welcoming experience at first. "By the time we visited," Overoye recalls, "we had forged close friendships with the kids, and therefore their families. We were uniformly treated incredibly well. All families opened their doors, hearts and selves to us. It was an amazing experience."

To get inside the homes of families on both sides of the conflict, and to be equally welcomed there, was not only an exceptionally rare experience—it was necessary for the CD to be meaningful. For what might seem to the casual visitor a small thing—a virtual tour of each kid's house and room, narrated by the kid—is actually one of the most essential, concrete ways for those on the other side to see normal, daily life as experienced by their counterparts; a view across worlds almost no teenagers there have ever seen. Still, the mixing of all worlds is sometimes evident, such as when one Palestinian teen talks about both the Backstreet Boys and the Koran. There are great differences between lives, but in the end the similarities of the rooms and teenagers' tastes and concerns are the lasting impression.

Communicating the underlying similarity is one of the CD's main functions in the building of peace; it's a microcosm of larger parallels Overoye experienced there in person. "One thing that struck me was how similar these societies were. They both had similar commitments to their religion, similar beliefs, such as what they would and wouldn't eat. They even prayed to similar prophets... The more religious on both sides had even more in common, in terms of traditional male/female roles, covering and not cutting hair, daily ritual worship... They're like sisters who can't seem to get along, despite how much they have in common, or perhaps because of it."



"REAL PEACE IS WHEN
KIDS ARE TALKING
ABOUT SHOES,"
SAYS ONE OF
THE TEENAGERS.

When the first cut of the CD was completed and Overoye returned to the Middle East to show it to the kids on each side, to allow them to make changes to their parts of it—to ensure balance and satisfaction on both sides—it was the Palestinian side from which the most resistance came. In fact, it primarily came from the teenager in the Gaza Strip who had become the producers' favorite of the ten. She suddenly felt the producers were unfair Jewish sympathizers. Her brother refused to go out with them, "because we were all Jewish... I had a hard time convincing them I was neither Jewish nor Christian." He had an equally hard time convincing them that subtleties of the CD, including graphic placement of images and length of video segments, were not full of hidden messages and meanings about the Jews' dominance over the Palestinians. He was astonished to have the CD scrutinized at that level, and to have nonexistent biases read into it.

It took four unscheduled summer days at her house to work it out, and during that time, peace talks collapsed. The Palestinian group Hamas rallied on the main street of Gaza below them, half a block from Parliament. "We went up on [her] roof and watched the green flags waving, the shouts and cheers going up as [she] translated for us." He felt the power, passion and belief of the group—and the danger as well. "It gave us goose bumps, and it also scared the shit out of me. We still had to get out of Gaza... It was one of the few times I had a taste of the fear the kids were talking about. It was humbling and enlightening."

His innocent lack of fear also led him to film one of the Israeli settlements from up close, while the Palestinian teenagers with him panicked. A few days after they filmed, a shooting occurred. Overoye's cameras were taken by Israeli soldiers a few times for security reasons, but they were always returned. He also recognized that he would have had more trouble in Palestinian areas if he hadn't been in Palestinian company there.

On both sides, Overoye had the privilege of being led where the teenagers felt it most important to go. (Each of the ten got to choose three places they would like their peers on the other side to see.) An Israeli girl took him to the Mount Herzl war museum, where she talks on the CD of dead 17-year-old soldiers who didn't yet have kids to fight for, but which Israel still exists because of. She also took him to the Yad Vashem holocaust museum, and describes the horrific pain of the Nazi slaughter of Jews. One Palestinian, on the other hand, chose a refugee camp, where a woman whose 11-year-old son was killed describes a need to still love peace; to defend Palestine in a peaceful way. That teenager also chose a visit to the Abraham Mosque, site of 1994 violence; and the streets of Hebron, where Jewish settlements now dominate what she says were key areas for Palestinians. Another refugee camp was chosen for filming by a different Palestinian teenager, "which we almost got killed filming," Overoye says. For both sides, the daily dangers are real and intense in a way few Americans have ever experienced. The Seeds of Peace CD successfully brings that home.

When each of the ten kids on the CD talks about what it means to have real peace, a common theme of safety emerges. One teen stresses the previous historical success of Palestinians and Israelis in coexisting together, in expressing the belief that it can happen again. But quickly the additional conditions begin to be added. Real peace, says a Palestinian, means having a Palestinian country with Jerusalem as the capital—something to which the Israelis have never shown signs of agreement.

There is clear and simple wisdom in the realizations expressed by the teenagers on the CD. "If you want real peace, you must understand the other side," says one. "Before we are Israelis or Palestinians, we are people," says another. And the successful building of cross-cultural community in one short week of camp is the greatest wisdom of all. The CD "shows how the kids could go from a fear of each other—literally being afraid for their lives—to hanging out together with no more problems than getting sunburned," as Overoye puts it.

The requisite hope remains alive in that truth. And it would be a lovely holiday tale if the example provided by the teenagers was being followed by their leaders—before the teenagers, in a generation, become those leaders themselves. But of course it's not so easy. "By nature of the fact these kids were at camp," Overoye says, "They were generally more liberal, and very bright. If they were truly representative of the societies they came from, their ideas [for peace] might have been more possible. However, as long as there are the extremes which both sides have to deal with, it's tough... I remember meeting a young woman in an Israeli settlement, and asking her what she would say to the Palestinian whose land she now occupies. She said she would say it is what God wanted. It is what Jews must and should do. There was no discussion possible." One gets the same feeling from hearing the Palestinian girl on the CD emphatically say that peace *must* mean a Palestinian state with Jerusalem as the capital. The unsolved puzzle is horribly familiar.

So, the struggle continues. One of the teenagers from the camp has had his father killed in the conflict since the making of the CD. Another, at last contact, was newly at college—but hiding in her room, unable to escape, with the noise of bombs and bullets evident in the background. Plans to use the CD in both Israeli and Palestinian schools have been on hold since the most recent round of battles. The website intended to link ever more teenagers together from both sides has also been stalled. Some of the kids who appear on the CD apparently feel in danger, not only from the other side, but from those on their own side who might be angry at their participation in a project with members of the other side. Enemies are temporary, and common humanity is much more deeply shared; but the clarity to understand that, under the pressure of persecution and bullets, is overwhelmingly difficult to keep.

Will Seeds of Peace grow successful roots between the weeds of war? Time will answer. Founder John Wallach passed on this year; but others have picked up the continuance of a model that just might, somehow, have some effect on an enormous conflict—or many. At the very least, it's comforting to see the two sides merging for a week, and the minor daily ways in which the larger peace is mirrored. "Real peace is when kids are talking about shoes," says one of the teenagers on the CD, meaning that larger issues no longer intrude. Does it really matter which side he's from?

IN

David Overoye was named one of the country's top 100 multimedia producers after the Seeds of Peace CD was created. More information on Seeds of Peace and the CD can be found online at www.seedsofpeace.org.

A Nature Notes S A M P L E R



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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NATURE NOTES

Frank Lang

Bull Trout

I had occasion earlier this year to go to a performance of the Will Steele drama, a part of the Crater Lake National Park centennial celebration. The play was good, but what was better was getting caught up on news of one of my favorite fish, our native bull trout. We hear a lot lately about fish species at risk, including Klamath basin suckers and some salmon species. These aren't the only fish in trouble. The western brook charr, better known as the bull trout, is rapidly slipping into oblivion as its habitat diminishes and its racial purity is diluted by a nasty east coast relative.

For a long time we considered the bull trout as a non-sea running, inland form of the better known Dolly Varden trout. In 1978, T. M. Cavender, after serious study, decided that there were enough anatomical and behavioral differences to consider the bull trout a distinct species. Bull trout's big mouth, wide long head with prominent jaws, and fleshy knob and notch on its nose probably gave rise to its common name. Bull trout are also voraciously piscivorous, that is, fish eating. The Dolly Varden was named for a character in Charles Dickens' novel *Burnaby Rudge* because of the character's pink-spotted dress.

Bull trout are members of the charr genus, characterized by a few teeth on the roof of the mouth and light spots on a dark background. Other charrs in Oregon include the lake trout and the brook trout. Bull trout does not have the deeply forked tail of the lake trout. If you're fishing in a stream and catch a spotted trout with reddish paired pectoral and pelvic fins and dark marks on its dorsal fin, you can keep and eat all you want: it's a brook trout. But if you catch a spotted trout with no red on its paired fins and no dark marks on its dorsal fin, put it back unharmed: it's a bull trout. Can't tell if your fish is a rainbow, a cutthroat or a charr? Study up or take up a different hobby.

The bull trout was formerly widespread from Alaska south to the McCloud River in Northern California. As with many species, the bull trout is becoming extinct over much

of its former range. It now exists in isolated pockets, although substantial populations still thrive in the Pend Oreille and Priest lake basins of northern Idaho and the Flathead River of northern Montana. In the 1950s Oregon bull trout all but disappeared from many of its former haunts—gone also from California and from former habitat in Washington State. What has gone wrong?

Well, big surprise. It's us again, human beings, agents of the largest extinct event since asteroids did in the dinosaurs. Disappearance may be due to changes in water quality caused by dams, agriculture, logging, livestock. It may be due to competition with the imported eastern brook trout or hybridization with it. What hope is there for remaining bull trout populations? Preservation of existing populations in the few remaining undisturbed streams, especially those within public lands managed by government agencies.

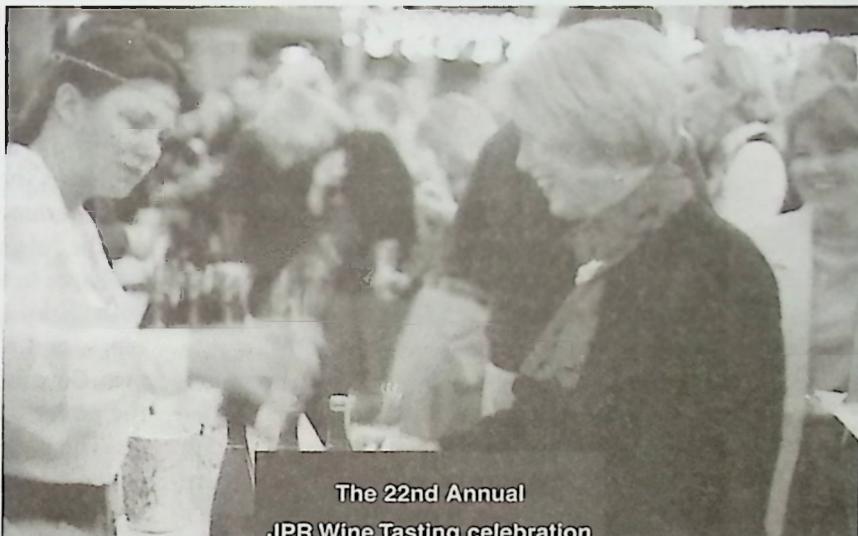
Fortunately, there are bull trout in Sun and Annie Creek at Crater Lake National Park that are carefully looked after by the Park Service staff, especially Mark Butenica. Their long standing restoration program is basically designed to prevent interracial marriages between native bull trout and the introduced eastern brook trout. There is a natural water feature in Sun Creek that prevents upward movement of fish. The park aggressively removed brook trout and kept bull trout in the upper reaches of the creek. Park research indicates that hybridization mostly occurs between bull trout females and brook trout males. The park program seems to work. The bull trout population has risen from a creel full of fish to over 800, with no sign of brook trout above the barrier.

Why go to all this trouble? For a fish? You have to ask? Go away. ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

The 22nd Annual JPR Wine Tasting “Terrific Twosomes”

By Joanie McGowan



If you don't have your tickets for the annual Jefferson Public Radio Wine Tasting, put down this magazine and hop in your car or on your bicycle, or pick up your phone right away. We wouldn't want you to miss the region's oldest, largest and most entertaining wine tasting! Once again, it's centered in the Rogue River Room of the Stevenson Union on the Southern Oregon University campus in Ashland.

“Pairing” great wines with great food is a tradition at the Annual Jefferson Public Radio Wine Tasting, and since this year's event is our 22nd celebration and it is the year 2002, our theme is “Terrific Twosomes.” Our guests are encouraged to continue their delightful practice of dressing for the theme by coming attired as their favorite couple, pair, or dynamic duo.

At least 22 Oregon wineries will pour their premiere vintages and share a tale (or two) from their repertoire of wine making stories. New wineries from the Rogue, Umpqua and Willamette Valleys will be joining our wine-makers from throughout the state, many of whom have supported us since the event kicked off in 1980.

Fine restaurants and caterers will be passing savory and sweet hors d'oeuvres and desserts amongst the crowd, and live jazz will fill the air.

We're excited to announce that this will be the first year our wineries will be able to offer their wines for sale, and a percentage of each sale will benefit Jefferson Public Radio. What an excellent

The 22nd Annual
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opportunity for you to do some gift shopping or stock your wine cellar... and support your public radio station!

You'll also have a chance to show your competitive side by bidding on items in our Wine and Gift

Silent Auction, a delightful selection of wines and wine related items, gift certificates and adornments kindly donated by businesses and individuals from throughout the State of Jefferson. We're delighted former JPR commentator Russell Sadler will return to host the Silent Auction.

If you need help transporting your new supply of vino, or if you've sampled one (or two) too many Chardonnays or Pinot Noirs, our event sponsor Lithia Chrysler Jeep Dodge will be offering complimentary rides home.

Tickets are available at the Ashland Wine Cellar, 38 Lithia Way, downtown Ashland, Chateaulin Selections, 52 East Main Street, downtown Ashland, Adams Deli, 2901 Doctor's Park Drive in Medford, Anna Maria Wine Tasting Room, 125 West California Street, downtown Jacksonville, or by calling Jefferson Public Radio at (541)552-6301. Advance ticket purchase is recommended as last year's Wine Tasting sold out several days prior to the event.

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INSIDE THE BOX

Scott Dewing

Old Laws, New Technologies

When I was in college, I wrote a paper entitled "The Freedom of Information Act in the Computer Age: An Unsettled Area of Law." I'm reading it now, more than a decade later, and laughing my ass off. It's not that it was a bad paper; in fact, I received a perfect score and my media law professor requested a copy to use as a sample research paper for students seeking to do well in his class.

What's making me laugh is the paper's opening paragraph: "With the vast volumes of information created, used and stored by the U.S. Government, it is no great surprise that every government agency has been expanding its use of computers. According to a recent report in *The New York Times*, the government has been spending an estimated \$15 billion a year on computer equipment. This proliferation of computer use has resulted in information being stored in electronic databases. Today, there are ten times as many electronic databases as there were just a decade ago."

I'm laughing because today there'll be ten times as many electronic databases by the end of next week and the U.S. Government will probably drop \$15 billion just on laptop computers alone this year.

For those of you who are not familiar with the Freedom of Information Act, or FOIA, it is a law enacted in 1966 that established a legal right for citizens to have access to government information. Since its enactment, FOIA has been used extensively by academics, researchers, reporters and private citizens to obtain vital government information that otherwise would have remained undisclosed. Of course there are limitations as to what kind of information you can get your hands on using FOIA. For example, you're not going to get the government to cough up missile launch codes or any other information that could compromise national security. But without FOIA, the public would not have gained access to the famous Nixon tapes of the Watergate scandal; the Ford Pinto model with an exploding gas tank

wouldn't have been recalled; and the truth about the defoliant Agent Orange used during the Vietnam War would have remained buried deep within the Department of Defense's security archives. FOIA is arguably the most citizen-empowering act ever passed by Congress. More than 2 million FOIA requests were made last year alone. Every year, Congress mandates the publication of *A Citizen's Guide for Using the Freedom of Information Act and Privacy Act*, which opens with a quote from James Madison that addresses the importance of FOIA: "A popular Government without popular information or the means of acquiring it, is but a Prologue to a Farce or a Tragedy or perhaps both. Knowledge will forever govern ignorance, and a people who mean to be their own Governors, must arm themselves with the power that knowledge gives."

The problem with FOIA, as I noted in my paper, is that it is "a problem-plagued act premised on a paper-based information storage/retrieval system." I went on to add that "increased use of computers by government agencies has meant that records have been transformed from paper-based to electronic-based, subjecting FOIA to the all too common legal exercise of applying an old law to new technology." During a 1989 House subcommittee hearing on the issue, Jerry Berman, who was the director of the ACLU's Information Technology Project at the time, testified that, "A technology of freedom threatens to become a technology of secrecy, where information once available and published may no longer be available because it has gone down the black hole of a government computer." The conclusion of my paper recommended that Congress "take a more active role in determining the future direction of FOIA case law that deals with access to computer records" and commit to "amending FOIA so that it specifically addresses computer-related issues." Congress finally amended FOIA in 1996 so that computer-based records were specifically addressed, laying to **CONTINUED ON PAGE 16**



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Michael Feldman's Whad'Ya Know?

All the News that Isn't

Responding to the stock market crash, Congress is passing tough new laws their corporate sponsors can live with. Some of the reforms:

1. Corporate CEOs will be federalized and placed in the civil service, where performance is also not tied to remuneration.
2. Corporations will be forced to either make or do something, you know, tangible, for a living.
3. The stock exchange will remain essentially the same, but high school and college scores will be listed. The Dow Jones will be known as the Davy Jones. Stock will be issued as either "win, place or show."
4. Golden parachutes for executives will be replaced with golden showers.

Financially, the good news is that our markets are transparent; the bad news is the guys inside plundering them are stark naked. President Bush has grabbed a towel and is attempting to distance himself from the crisis.

Vice President Cheney, feeling the heat, has appeared on TV from an undisclosed location in Pat Nixon's cloth coat, with the stuffed Checkers by his side. All this time we thought it was for security, but Mr. Cheney is actually hiding from process servers.

A man accused of entering the country with 12 million dollars in phony cashiers checks says he merely didn't want to stand in 120,000 lines.

The US will not support UN family planning because, gosh darn it, that's not how we do things in Crawford. Mostly artificial insemination on the ranch.

Nest eggs broken, more retirees are reportedly taking to street hustling: scams, con games, flesh peddling, and knock offs of white belts and shoes.

That's all the news that isn't.

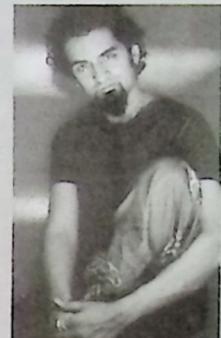


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Keola Beamer

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Hawaiian
Guitar
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Door \$18

Coming Soon!

Gin Blossoms Feb 1, 2003

Dave Mason April 5, 2003

Leo Kottke April 18, 2003

Asleep at the Wheel May 17, 2003

The Historic Rogue Theatre built in 1938, is a beautiful example of the Art Deco of the thirties. A movie theatre all its life, it has been transformed into a Performing Arts Center. Located in downtown Grants Pass on H Street, check out upcoming shows at www.roguetheatre.com, or call 541-471-1316 for more information.

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INSIDE THE BOX

From p. 14

rest many of the "unsettled" areas of law.

The lesson from all of this is that technology moves faster than the speed of law. As demonstrated by the issue of FOIA and the development of computer-based records, there will always be a lag-time between when technological advancements first raise new legal issues and those issues finally get addressed and established in a body of law, whether it be case law, a new act or substantial revision of a pre-existing act. In the meantime, the courts struggle to apply old laws to new circumstances, making what may seem to be sound decisions at the time, but what may prove to have been incredibly short-sighted when looking back with the advantage of 20/20 hindsight. Currently, there are a number of new technological developments and advances that have begun to stretch the seams of our current legal fabric. These are broad-ranging, complex topics that while still all connected to the theme of "old laws, new technologies," deserve their own space. So this month's column is an introduction to a series of columns that will address such

legal issues as intellectual property copyright, consumer privacy, computer fraud and Internet security liability. As we hurtle toward the New Year and into the unknown of 2003, how these legal issues pan out will have a big and lasting impact on business practices, commerce, the legal system and, of course, you, the digital consumer. **IM**

Scott Dewing is an Information Technology consultant, business owner and writer. He is a Microsoft Certified Professional and holds a B.A. in Journalism from the University of Oregon. He lives in Ashland, Oregon where he is a consultant and general partner with Digerati Group, an IT consulting and network services firm. He is also managing partner of Rogue Data Vault, an Application Service Provider (ASP), Web hosting and secure data storage company. You can email him comments regarding this column at insidethebox@roguedatavault.net. He would like to thank Tim Gleason, Dean of Journalism and Communications at the University of Oregon, for being a dedicated and engaging teacher.



Curtis Salgado

THE 3RD ANNUAL ROGUE VALLEY Blues Festival

January 17-19

Martin Luther King Jr.
Holiday Weekend

Friday evening 8 p.m. · Unitarian Center, 4th and C Streets, Ashland

Guy Davis performing his one-man play *In Bed With the Blues: the adventures of Fishy Waters*

Saturday evening 6:30 p.m. barbecue dinner · 7 p.m. music begins

Historic Ashland Armory, Oak and B Streets, Ashland

Ellen Sheeley and the Blues Reunion

Lester Chambers, KK Martin and Ronnie Shumake Trio

Curtis Salgado Band

Joanie McGowan, MC



Guy Davis

Sunday evening 7 p.m. Blues Jam

Ashland Community Center, Winburn Way across from Lithia Park

Host band: The Roadmasters with Craig Martin, Tom Freeman and Tom Frederick

Saturday workshops · Historic Ashland Armory

11:00 a.m. Guy Davis, Routes of the Blues

1:00 p.m. Lester Chambers, Harmonica

2:30 p.m. KK Martin, Blues Guitar

Sunday workshops · Ashland Community Center

11:30 a.m. Curtis Salgado

1:00 p.m. Ronnie Shumake, Electric bass

2:30 p.m. Michael "Hawkeye" Herman, Blues guitar

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Tomáseen Foley's

A Celtic Christmas

"In the west of Ireland,
where I was born . . ."

Rekindle the flame
in the hearth with stories,
dance, music & song
from Ireland

December 23 · 2:30pm & 7:30pm

Craterian Ginger Rogers Theater, Medford, Oregon.

Two performances: one matinee and one evening.

Box Office: **541-779-3000**

Ticket prices: Matinee \$22, \$18, \$14; Evening \$24, \$19, \$15

For more information

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Website: tomaseenfoley.com

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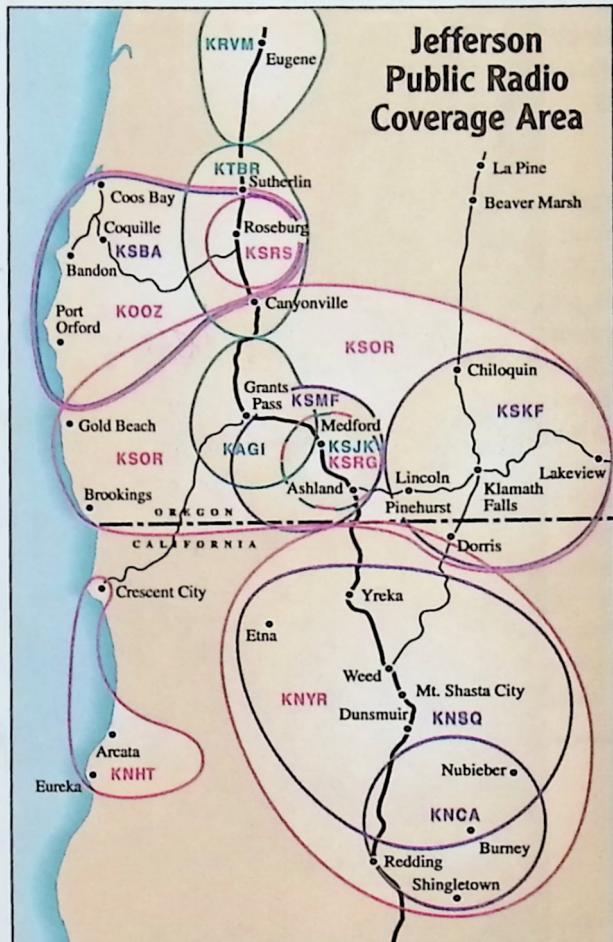
Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG
KOOZ / KNHT / KLMF

On December 7, 2002, ChevronTexaco will continue a tradition that began on the same day in 1940, when The Texas Company (later called Texaco, Inc.) sponsored its first live Metropolitan Opera broadcast of Mozart's *The Marriage of Figaro* with a legendary cast that included Licia Albanese and Ezio Pinza. No one listening to the broadcast that day could have imagined that this would become the longest continuous sponsorship in broadcast history, extending into the twenty-first century! This remarkable partnership between an arts organization and an oil company has enabled audiences around the world to experience together legendary and historic live opera performances. The performances are augmented with informative and entertaining live intermissions including

"ChevronTexaco's Opera Quiz," a tradition for over six decades. Today the broadcasts are heard on five continents and in over 34 countries including Canada, twenty-seven countries in Europe, Brazil, Ecuador, Mexico, Uruguay, New Zealand, Japan, and Shanghai, China. ChevronTexaco, The Metropolitan Opera, and JPR invite you to share in this unique listening experience for the 63rd consecutive season, which begins with Beethoven's *Fidelio* on Saturday the 7th at 10:30am. For the remainder of the month's Saturdays listen for Verdi's *Il Trovatore* on December 14th, Strauss' *Ecktria* on December 21st, and William Bolcom's *A View from the Bridge* on December 28th.

Sondra Radvanovsky as Leonora in *Il Trovatore*

Volunteer Profile: Budd Gottlieb



Budd Gottlieb first began volunteering during JPR's Spring 2002 Fund Drive. He enjoyed it so much that he came back and volunteered for almost every day in the Fall Fund Drive. Budd's enthusiasm and outgoing nature made him an ideal representative for JPR on the phone. Though JPR announcers kept promising listeners that their pledge would only take 90 seconds, we all knew that if Budd answered the call, it would often be five minutes as pledge calls turned into friendly conversations with public radio fans. At the end of six days of answering phones, Budd found the experience made him realize "just how

many good people were out there."

After working as an optometrist for thirty years in New Jersey, Budd retired to Northern California twenty-five years ago. He found his way to the Rogue Valley thirteen years ago, where he is active with the Animal Shelter, Oregon Shakespeare Festival and SOLIR (Southern Oregon Learning in Retirement).

KSOR

Dial Positions in Translator Communities

| | |
|---------------------|-----------------------|
| Bandon 91.7 | Klamath Falls 90.5 |
| Big Bend, CA 91.3 | Lakeview 89.5 |
| Brookings 91.1 | Langlois, Sixes 91.3 |
| Burney 90.9 | LaPine, Beaver |
| Camas Valley 88.7 | Marsh 89.1 |
| Canyonville 91.9 | Lincoln 88.7 |
| Cave Junction 89.5 | Mt. Shasta, McCloud, |
| Chiloquin 91.7 | Dunsmuir 91.3 |
| Coquille 88.1 | Merrill, Malin, |
| Coos Bay 89.1 | Tulelake 91.9 |
| Etna/Ft. Jones 91.1 | Port Orford 90.5 |
| Gasquet 89.1 | Parts of Port Orford, |
| Gold Beach 91.5 | Coquille 91.9 |
| Grants Pass 88.9 | Redding 90.9 |
| Happy Camp 91.9 | Sutherlin, Glide TBA |
| | Weed 89.5 |

CLASSICS & NEWS

KSOR 90.1 FM* ASHLAND KSRS 91.5 FM ROSEBURG KNYR 91.3 FM YREKA KSRG 88.3 FM ASHLAND KOOZ 94.1 FM MYRTLE POINT KLMF 88.5 FM Klamath Falls KNHT 107.3 FM RIO DELL/EUREKA CRESCENT CITY 91.1

| Monday through Friday | | Saturday | Sunday |
|--|---|---|---|
| <p>5:00am Morning Edition</p> <p>7:00am First Concert</p> <p>12:00pm NPR News</p> <p>12:06pm Siskiyou Music Hall</p> <p>4:00pm All Things Considered</p> | <p>4:30pm Jefferson Daily</p> <p>5:00pm All Things Considered</p> <p>7:00pm State Farm Music Hall</p> | <p>6:00am Weekend Edition</p> <p>8:00am First Concert</p> <p>10:30am JPR Saturday Morning Opera</p> <p>2:00pm From the Top</p> <p>3:00pm Siskiyou Music Hall</p> <p>4:00pm All Things Considered</p> <p>5:00pm Common Ground</p> <p>5:30pm On With the Show</p> <p>7:00pm State Farm Music Hall</p> | <p>6:00am Weekend Edition</p> <p>9:00am Millennium of Music</p> <p>10:00am St. Paul Sunday</p> <p>11:00am Siskiyou Music Hall</p> <p>2:00pm Indianapolis On the Air</p> <p>3:00pm Car Talk</p> <p>4:00pm All Things Considered</p> <p>5:00pm To the Best of Our Knowledge</p> <p>7:00pm State Farm Music Hall</p> |

* KSOR dial positions for translator communities listed on previous page

Rhythm & News

KSMF 89.1 FM ASHLAND KABA 88.5 FM COOS BAY KSKF 90.9 FM KLAMATH FALLS KNCA 89.7 FM BURNEY/REDDING KNSQ 88.1 FM MT. SHASTA YREKA 89.3 FM

| Monday through Friday | | Saturday | Sunday |
|---|--|---|--|
| <p>5:00am Morning Edition</p> <p>9:00am Open Air</p> <p>3:00pm All Things Considered</p> <p>5:30pm Jefferson Daily</p> <p>6:00pm World Café</p> <p>8:00pm Echoes</p> <p>10:00pm Late Night Jazz with Bob Parlocha</p> | <p>6:00am Weekend Edition</p> <p>10:00am Living on Earth</p> <p>N. CALIFORNIA STATIONS ONLY:</p> <p>10:30am California Report</p> | <p>11:00am Car Talk</p> <p>12:00pm E-Town</p> <p>1:00pm West Coast Live</p> <p>3:00pm Afropop Worldwide</p> <p>4:00pm World Beat Show</p> <p>5:00pm All Things Considered</p> <p>6:00pm American Rhythm</p> <p>8:00pm Grateful Dead Hour</p> <p>9:00pm The Retro Lounge</p> <p>10:00pm Blues Show</p> | <p>6:00am Weekend Edition</p> <p>9:00am Marian McPartland's Piano Jazz</p> <p>10:00am Jazz Sunday</p> <p>2:00pm Rollin' the Blues</p> <p>3:00pm Le Show</p> <p>4:00pm New Dimensions</p> <p>5:00pm All Things Considered</p> <p>6:00pm Folk Show</p> <p>9:00pm Thistle & Shamrock</p> <p>10:00pm Music from the Hearts of Space</p> <p>11:00pm Late Night Jazz with Bob Parlocha</p> |

News & Information

KSJX AM 1230 TALENT KAGI AM 930 GRANTS PASS KTBR AM 950 ROSEBURG KRVN AM 1280 EUGENE KSYC AM 1490 YREKA KMJC AM 620 MT. SHASTA KPMO AM 1300 MENDOCINO

| Monday through Friday | | Saturday | Sunday |
|--|---|--|---|
| <p>5:00am BBC World Service</p> <p>7:00am Diane Rehm Show</p> <p>8:00am The Jefferson Exchange with Jeff Golden</p> <p>10:00am Here and Now</p> <p>11:00am Talk of the Nation</p> <p>1:00pm To the Point</p> <p>2:00pm The World</p> <p>3:00pm Fresh Air with Terry Gross</p> <p>KRVN EUGENE ONLY:</p> <p>3:00pm The Tavis Smiley Show</p> <p>4:00pm The Connection</p> | <p>6:00pm Fresh Air (repeat of 3pm broadcast)</p> <p>KRVN EUGENE ONLY:</p> <p>6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)</p> <p>7:00pm As It Happens</p> <p>8:00pm The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)</p> <p>10:00pm BBC World Service</p> <p>11:00pm World Radio Network</p> | <p>5:00am BBC World Service</p> <p>8:00am Sound Money</p> <p>9:00am Studio 360</p> <p>10:00am West Coast Live</p> <p>12:00pm Whad'Ya Know</p> <p>2:00pm This American Life</p> <p>3:00pm A Prairie Home Companion with Garrison Keillor</p> <p>5:00pm Rewind</p> <p>6:00pm Fresh Air Weekend</p> <p>7:00pm Tech Nation</p> <p>8:00pm New Dimensions</p> <p>9:00pm BBC World Service</p> <p>11:00pm World Radio Network</p> | <p>5:00am BBC World Service</p> <p>8:00am To the Best of Our Knowledge</p> <p>10:00am Studio 360</p> <p>11:00am Sound Money</p> <p>12:00pm Prairie Home Companion</p> <p>2:00pm This American Life</p> <p>3:00pm Rewind</p> <p>KRVN EUGENE ONLY:</p> <p>3:00pm Le Show</p> <p>4:00pm Zorba Paster on Your Health</p> <p>5:00pm Healing Arts</p> <p>6:00pm What's on Your Mind?</p> <p>7:00pm The Parent's Journal</p> <p>8:00pm People's Pharmacy</p> <p>9:00pm BBC World Service</p> <p>11:00pm World Radio Network</p> |

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

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Inquiries about:

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- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

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e-mail: whitcomb@sou.edu

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- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

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General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

CLASSICS & NEWS SERVICE

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KOOZ 94.1 FM
MYRTLE POINT

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY**5:00am-6:50am**
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am
JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon
First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, the Calendar of the Arts at 9:00 am, and Composer's Datebook at 10:00 am.

Noon-12:06pm
NPR News**12:06pm-4:00pm**
Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes As It Was at 1:00pm and Earth & Sky at 3:30pm.

4:00pm-4:30pm
All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm
All Things Considered

The latest international and national news from NPR

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworth and Brandi Parisi.

SATURDAYS**6:00am-8:00am**
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am
First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30am-2:00pm
JPR Saturday Morning Opera

Hosted by Don Matthews.

2:00pm-3:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm
Siskiyou Music Hall**4:00pm-5:00pm**
All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm
Common Ground**5:30pm-7:00pm**
On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS**6:00am-9:00am**
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am
St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm
Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00pm-3:00pm
Indianapolis On the Air**3:00pm-4:00pm**
CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm
All Things Considered

The latest news from NPR.

5:00pm-7:00pm
To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates December birthday

First Concert

Dec 2 M Rózsa: *Variations on a Hungarian Peasant Song*
 Dec 3 T Soler*: *Fandango*
 Dec 4 W Harty*: *On the Shores of Lough Neagh*
 Dec 5 T McCartney: *A Leaf*
 Dec 6 F van Wassenaer: *Concerto II*
 Dec 9 M Waldteufel*: *Jeunesse dorée*, Op. 175
 Dec 10 T Franck*: *Prélude et Final*
 Dec 11 W Berlioz*: Love scene from *Roméo et Juliette*
 Dec 12 T Addensell: *Warsaw Concerto*
 Dec 13 F Ewazen: *Frost Fire*
 Dec 16 M Kodály*: *Marosszék Dances*
 Dec 17 T W.G. Still: *Bells*
 Dec 18 W MacDowell*: *Sea Pieces*, Op. 55
 Dec 19 T Rossini: Overture to *Semiramide*
 Dec 20 F Prokofiev: *Winter Bonfire*, Op. 122
 Dec 23 M Bach: *Magnificat*, BWV 243
 Dec 24 T Poulenc: *Quatre motets pour le temps de Noël*
 Dec 25 W Holst: *This Have I Done for my True Love*, Op. 34
 Dec 26 T Sperger: *How Brightly Beams the Morning Star*
 Dec 27 F R. Strauss: *Serenade in E-flat major*, Op. 7
 Dec 30 M Marais: *Suite in E major*
 Dec 31 T Revueltas*: *Redes*

Siskiyou Music Hall

Dec 2 M Bruch Violin Concerto #1, Op. 26
 Dec 3 T Dvorak Symphony No. 8, Op. 88
 Dec 4 W Boccherini: *Symphony #2 in E flat*, Op. 12
 Dec 5 T Brull Piano Concerto No. 2 in C, Op. 24
 Dec 6 F Medtner Piano Concerto No. 3, Op. 60
 Dec 9 M
 Dec 10 T Hadley*: *Symphony No. 4 in D minor*, Op. 64 (Dec 20)
 Dec 11 W Grieg: *Sonata for Cello & Piano in A minor*, Op. 36
 Dec 12 T Mozart: *Sinfonia Concertante in E flat*
 Dec 13 F Shostakovich Quintet in G minor, Op. 57
 Dec 16 M
 Dec 17 T Borreson: *Symphony #1 in C minor*, Op. 3
 Dec 18 W Onslow: *Symphony #4 in G*, Op. 71
 Dec 19 T Mendelssohn: *Quartet #2 in A minor*, Op. 13
 Dec 20 F Fibich*: *Symphony No. 1 in F*, Op. 17 (Dec 21)
 Dec 23 M
 Dec 24 T Fry: *Santa Claus Symphony*
 Dec 25 W Christmas Music
 Dec 26 T Vieuxtemps: *Violin Concerto #3 in A*, Op. 25
 Dec 27 F Tchaikovsky: *The Seasons*, Op. 37b
 Dec 30 M
 Dec 31 T Handel: *Royal Fireworks*

HIGHLIGHTS**The ChevronTexaco Metropolitan Opera**

December 7 • *Fidelio* by Beethoven
 Conducted by: Peter Schneider
 Cast: Waltraud Meier, Hei-Kyung Hong, Johan Botha, Paul Charles Clarke, Richard Paul Fink, Matti Salminen, and Alan Held
 December 14 • *Il Trovatore* by Verdi
 Conducted by: Frédéric Chaslin
 Cast: Sondra Radvanovsky, Elena Zaremba, Franco Farina, Carlos Alvarez and Willard White
 December 21 • *Elektra* by R. Strauss
 Conducted by: James Levine
 Cast: Gabriele Schnaut, Deborah Voigt, Hanna Schwarz, Siegfried Jerusalem, and René Pape
 December 28 • *A View from the Bridge* by William Bolcom
 Conducted by: Dennis Russell Davies
 Cast: Catherine Malfitano, Isabel Bayrakdarian, Gregory Turay, Kim Josephson, Richard Bernstein, and John Del Carlo.

Saint Paul Sunday

December 1 • *Phantasm*
 John Jenkins: *Fantasy No. 2; An Ayre; An Almaine; Fantasy No. 3*
 Orlando Gibbons: *Pavan for Lord Salisbury; Peascod Time*
 Richard Mico: *Fancy No. 14; Fancy No. 18*
 Henry Purcell: *Fantazia 4; Fantazia 12; Fantazia 5*
 John Jenkins: *Fantasy No. 2; An Ayre; An Almaine; Fantasy No. 3*
 Orlando Gibbons: *Pavan for Lord Salisbury; Peascod Time*
 Richard Mico: *Fancy No. 14; Fancy No. 18*
 Henry Purcell: *Fantazia 4; Fantazia 12; Fantazia 5*
 December 8 • *Gottlieb Wallisch, piano*



Catherine Malfitano as Beatrice and Kim Josephson as Eddie Carbone in Balcom's *A View from the Bridge*

Wolfgang Amadeus Mozart: *Phantasie in C minor*, KV 475

Claude-Achille Debussy: "La soirée dans Grenade" (from *Estampes*)

Robert Schumann: *Carnaval*, Op. 9

December 15 • The Dorian Wind Quintet

Darius Milhaud: *La Cheminée du Roi René*, Op. 205 (The Chimney of King René)
 -I. Cortège; -II. Aubade (Morning Serenade); -III. Jongleurs (Jugglers); -IV. La Malousinglade
 -VI. Chasse A Valabre (Hunting at Valabre)
 Anton Reicha: Quintet in Eb Major, Op. 88, No. 2; -III. Poco Andante-Grazioso; -IV. Finale-Allegretto; Anniversary Variations on a Theme of Reicha; -Theme: Andante Grazioso from Quintet in Eb Major, Op. 88, No. 2
 -I. Richard Rodney Bennett: *Con Eleganza*
 -II. George Perle: *Four Variations*
 -IV. Lee Hoiby: *Finale: Andante/Lento/Allegro*
 Lalo Shifrin: "La Nouvelle Orleans"

December 22 • The Lyra Concert with Ellen Hargis, soprano, and David Douglass, Baroque violin

Michael Praetorius (1571-1621): *Es ist ein Ros entsprungen*

Michael Praetorius: *In Dulci Jubilo*

Johann Rosenmüller (1619-1684): *Paduan*

Johann Rosenmüller: *Lieber Herre Gott, wecke uns auf*

Anonymous: Sweet was the song the virgin sung

William Byrd (1543-1623): This day Christ was born

Anonymous: Born is the Babe

George Fridric Handel (1685-1759): from *Messiah*; *Pifa*; He shall feed his flock; Rejoice greatly

December 29 • The Grieg Trio, with composer Libby Larsen

Franz Joseph Haydn: *Trio in C major, No. 43, Hob. XV: 27; I. Allegro*
 Libby Larsen: *Piano Trio No. 3*
 Franz Schubert: *Trio in E flat major, Op. 100 (D.929); IV. Allegro moderato*

From the Top**December 7**

Recorded in Texas on the campus of Baylor University, this week's show features talented young musicians from all over the Lone Star State, including an organist who will perform on the McLean Organ at Baylor.

December 14

Recorded at the extraordinary Riverbend Centre in Austin, TX, this program features young musicians from across the country, including a summer music camp quartet that reunited just for this program.

December 21

This season's holiday program, recorded at the renowned Fitzgerald Theatre in St. Paul, MN, features The Bel Canto Voices (an all-girls choir from the Twin Cities), a brass ensemble from the Minnesota Youth Symphony, and other young musicians from around the country performing seasonally appropriate selections.

December 28

From the Top heads to Michigan's Upper Peninsula to Interlochen Center for the Arts, the country's premier site for young musicians, dancers, actors, visual artists and writers to explore and develop their talents. Host Christopher O'Riley introduces audiences to young musicians whose talents have been nurtured at Interlochen.



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

| | |
|----------------|----------------------------|
| 5:00am-8:00am | Morning Edition |
| 8:00am-10:00am | The Jefferson Exchange |
| 10:00am-3:00pm | Open Air |
| 3:00pm-4:00pm | Fresh Air with Terry Gross |
| 4:00pm-6:00pm | The Connection |
| 6:00pm-8:00pm | The World Café |
| 8:00pm-10:00pm | Echoes |
| 10:00pm-5:00am | Jazz with Bob Parlocha |

Saturday

| | |
|-----------------|-----------------------------------|
| 6:00am-8:00am | Weekend Edition |
| 8:00am-9:00am | Sound Money |
| 9:00am-10:00am | Studio 360 |
| 10:00am-12:00pm | West Coast Live |
| 12:00pm-2:00pm | Whad'Ya Know with Michael Feldman |
| 2:00pm-3:00pm | This American Life |
| 3:00pm-4:00pm | AfroPop Worldwide |
| 4:00pm-5:00pm | The World Beat Show |
| 5:00pm-6:00pm | All Things Considered |
| 6:00pm-8:00pm | American Rhythm |
| 8:00pm-9:00pm | The Grateful Dead Hour |
| 9:00pm-10:00pm | The Retro Lounge |
| 10:00pm-2:00am | The Blues Show |
| 2:00am-6:00am | Jazz with Bob Parlocha |

Sunday

| | |
|-----------------|--------------------------------|
| 6:00am-8:00am | Weekend Edition |
| 8:00am-10:00am | To the Best of Our Knowledge |
| 10:00am-2:00pm | Jazz Sunday |
| 2:00pm-3:00pm | Rollin' the Blues |
| 3:00pm-4:00pm | Le Show |
| 4:00pm-5:00pm | New Dimensions |
| 5:00pm-6:00pm | All Things Considered |
| 6:00pm-9:00pm | The Folk Show |
| 9:00pm-10:00pm | The Thistle and Shamrock |
| 10:00pm-11:00pm | Music from the Hearts of Space |
| 11:00pm-6:00am | Jazz with Bob Parlocha |

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KNSQ 88.1 FM

MT. SHASTA

MONDAY-FRIDAY

5:00am-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30pm-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

1:00pm-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00pm-6:00pm All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am The Blues Show

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

December 1 - Toots Thielemans

Belgian musician Toots Thielemans is an unrivaled master of the harmonica, bringing color, beauty, and a sense of humor to an instrument rarely heard in jazz. Thielemans' harmonica has backed everyone from Benny Goodman to Paul Simon. He's also performed on the soundtrack of movies such as *Midnight Cowboy*, and played the theme for *Sesame Street* (which he wrote). He joins McPartland to perform some of his best-known tunes, including "Bluesette."

December 8 - Shirley Scott

Piano Jazz dips into the archives to remember the late "Queen of the Organ," Shirley Scott. The native Philadelphian was known for her strong sense of swing. As she said, "I play straight bebop. No avant-garde, no fusion, no confusion and always some blues." Listeners get the point on her solo of "Skylark"; then she and McPartland join forces with "In a Mellow Tone."

December 15 - Peter Martin

Peter Martin is an exciting new pianist and composer, whose playing is infused with daring and excitement. Martin has played with the young titans of jazz: Wynton Marsalis, Terence Blanchard, Roy Hargrove, and Diane Reeves. His elegant touch, technically clear and distinctive solos complete the picture of a young musician on the rise. Martin solos on "Embraceable You," a piece in which he shows off some of his classical influences. McPartland delights him with one of

her own tunes, "Errol." The two join forces for one of his swanky, self-penned tunes, "Unusual Suspects."

December 22 - Leanne Rees

A trailblazer in the development of works by women composers, Leanne Rees' interest in female musicians has led her to explore the intriguing cross-pollination of American jazz and European harmony. Rees recently premiered a piano composition written by McPartland called "Life Notes," and she reprises that tune for this *Piano Jazz*. McPartland returns the favor by creating a "Blues for Leanne" in her guest's honor.

December 29 - Chuck Mangione

Known for the cross-over success of his tunes in the mid '70s, Chuck Mangione has emerged from a self-imposed hiatus in grand style. Mentor Dizzy Gillespie helped launch Mangione's career by recommending him for Art Blakey's Jazz Messengers. Mangione and bassist Gary Mazzaroppi team with McPartland for some dynamic trio work, including his famous "Feel So Good." Mangione then puts down his horn to play his composition "Chase the Clouds Away" at the piano.

New Dimensions

December 1 - Building Your Inner Monastery with Brother Wayne Teasdale

December 8 - The Power of Story in Social Change with Susan Griffin

December 15 - Celebrating Partnership: A Formula for Survival with Riane Eisler

December 22 - Christ in Buddha Nature: Two Worlds-One Heart with Father Francis Tiso

December 29 - Thomas Merton: Activism of the Spirit with Jonathan Montaldo

The Thistle & Shamrock

December 1 - Eleanor McEvoy

Meet the Irish musician who wrote and performed the title song for the best selling album in Irish history, *A Woman's Heart*. Her journey as a classical violinist, rock musician and singer/songwriter has lead to the album *Yola*, which brings many of her influences into focus.

December 8 - Celtic Connections (part 1)

Highlights from the biggest Celtic winter festival in the world: the city of Glasgow's *Celtic Connections*. This Week features Bachue and Old Blind Dogs. (From the 2000 festival)

December 15 - Celtic Connections (part 2)

More highlights from *Celtic Connections*. This Week features Alasdair Fraser and Tony McManus, Dibidil, Ishbel McAskill, and Elspeth Cowie. (From the 2000 festival)

December 22 - Season's Greetings from The Thistle & Shamrock

Our award-winning annual holiday program offers a warm blend of music and readings, all to wish you the very best of the festive season.

December 29 - William Jackson Broadcast Premiere

William Jackson was a founding member of Ossian in 1976, and still tours with a new line-up of the band. Over the past ten years he has been establishing a growing reputation as a solo performer on Scottish harp, and as a composer specializing in the combination of classical and traditional music. He introduces his new work, inspired by an ancient poem mentioning episodes in the history of his homeland. This live recording of Duan Albanach features William Jackson on clarsach and whistle, Alasdair Fraser on fiddle, Iain MacDonald on Highland pipes and flute, Jerry O'Sullivan on uilleann pipes, and vocals by Mackenzie.

A "Heart Healthy" recipe from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

SWEET PUMPKIN-PECAN PANCAKES

(Makes about 10 pancakes)

1/2 cup whole wheat flour
1/2 cup enriched white flour
3/4 cup brown sugar
1/2 cup raisins* or dried cranberries
2 tbsp pecans, ground fine
1/2 tsp baking powder
1/2 tsp baking soda
1/4 tsp ground cloves
1/2 tsp ground cinnamon
pinch salt
2 med eggs
1/2 cup orange juice, with pulp
1/2 cup pumpkin pie mix*
powdered sugar
canola oil cooking spray

* for sweeter, spicier pancakes

In large bowl, mix together dry ingredients. In medium bowl, beat eggs; then add pumpkin and orange juice, and beat until smooth. Slowly pour over flour mixture, stirring until thoroughly mixed. Spray large nonstick frying pan or griddle with cooking spray, and warm over medium heat. On warmed griddle, pour 1/8 to 1/4 cup batter for each pancake. Cook until bubbles appear. Use large spatula to carefully turn and cook second side 1-2 minutes more. (Check sides frequently to prevent burning.) Transfer to plate; keep warm while cooking remaining batter. Dust each pancake with pinch of powdered sugar, and serve warm.

Nutritional Analysis (2 pancakes):

Calories 7% (143 cal)
Protein 6% (3 g)
Carbohydrate 8% (29 g)
Total Fat 3% (2.15 g)
Saturated Fat 2% (0.42 g)
Calories from Protein: 8%,
Carbohydrate: 79%, Fat: 13%

News & Information Service

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KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm

The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm

The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm

The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm Rewind

A not-so-serious look back at the news of the week. A mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radke.

6:00pm-7:00pm Fresh Air Weekend

7:00pm-8:00pm Tech Nation

8:00pm-9:00pm New Dimensions

9:00pm-11:00pm BBC World Service

11:00pm-1:00am World Radio Network

SUNDAYS

5:00am-8:00am BBC World Service

8:00am-10:00am To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm Studio 360

11:00am-12:00pm Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm Rewind

Repeat of Saturday's broadcast.

KRVM EUGENE ONLY:

3:00pm-4:00pm Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

People's Pharmacy

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

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With News Director Liam Moriarty
and the Jefferson Daily news team

4:30pm Monday-Friday

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5:30pm Monday-Friday

Rhythm & News

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ArtScene

ROGUE VALLEY

Theater

◆ Craterian Performances presents *Rent*, winner of the Tony Award for Best Musical, and the Pulitzer Prize for Best Play. A portrayal of young bohemians in NYC who are threatened but never defeated by a variety of contemporary menaces. Thurs. Dec. 12 @ 8pm at the Craterian Ginger Rogers Theater in Medford. Tickets \$36-54. (541) 779-3000

◆ The Hamazons present *Home for the Holidays*, an evening of comedy and improvisation at Southern Oregon University in Ashland on Dec. 14. You're invited to come dressed in eccentric, festive formal wear. \$15, proceeds donated to the SOU Department of Theater Arts. (541) 488-4451

Music

◆ St. Clair Productions presents *Winter's Grace*, with Laurie Lewis, on Sat, Dec. 14th @ 8pm. Lewis is a fiddle champion and award-winning songwriter who performs unusual traditional and contemporary songs for the solstice and the holiday season. Unitarian Center, 4th & C Streets, Ashland. Tickets \$15 in advance at the Music Coop, \$17 at the door. www.stclairevents.com or call (541) 535-3562.

◆ Jefferson Public Radio and Drill Doctor present Tomaseen's Foley's *A Celtic Christmas*, an evening of authentic, traditional song, dance, music, and storytelling from the Celtic world. This year's show features traditional Irish Step Dancer Joseph Smith from *Riverdance: The Show* and current North American Senior Men's Champion; dancer/choreographer Sinead Kimbrell from Trinity Irish Company of Chicago; reigning West Coast fiddle champion Debby Benton-Grosjean; vocalist and Celtic Guitarist William Coulter; David Brewer on pipes, whistle, and bodhran, and native Irish storyteller Tomaseen Foley. At the Craterian Ginger Rogers Theater on December 23rd; matinee 2:30; evening performance 7:30. (541) 779-3000

◆ Craterian Performances presents *Christmas with the Trail Band*, on Dec. 7. @ 8pm. An annual tradition, the show includes Yuletide stories and songs performed by nine musicians on plucked strings, thumped things and a dash of brass. \$17-23. *Christmas with the Chorale* arrives on Dec. 14th @ 8pm and Dec 15th @ 3pm, to provide a Christmas mood with great choruses, beautiful carols and traditional songs.

\$15, students \$5. And Ballet Rogue performs Tchaikovsky's *The Nutcracker* on Dec. 19-22 @ 8pm, with matinees on Dec. 21-22 @ 2:30. This is the story of a little girl's beloved nutcracker doll, broken by her jealous brother, coming to life and leading her on a series of lyrical adventures. \$12.50 on Dec. 19th, and \$18.50-24.50 for all other performances. At the Craterian Ginger Rogers Theater, Medford. (541) 779-3000

Exhibits

◆ The Schneider Museum of Art on the SOU campus in Ashland presents *Wood/Paper/Bamboo/Glass*, an exhibition of internationally-



Kathrin Burleson's "Angel with Artichokes," part of the Living Gallery's holiday show in Ashland.

Send announcements of arts-related events to: ArtScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

December 15 is the deadline for the February issue.

For more information about arts events, listen to JPR's Calendar of the Arts

recognized Kazuo Kadonago's art. The artist reveals the nature of each material he investigates - he uncovers form rather than creating it. Through Dec. 7, Tues-Sat, 10-4. (541) 552-6245

◆ The Wiseman Gallery in Grants Pass presents *Biomorphic Fantasies* through Dec. 14. Colorful mixed media paintings by Glenn Hirsch. (541) 956-7339

◆ The Rogue Gallery and Art Center in Medford presents *Children of the World*, a selection of photographs by Betty LaDuke, through Dec. 21. (541) 772-8118.

◆ Southern Oregon Historical Society presents *Yesterday's Tomorrows: Past Visions of the American Future*. Ray guns, robots, the atom bomb house, and nuclear-powered car are part of the popular expectations and beliefs that shaped the future. Through Jan 4th at 106 N. Central, Medford. Free. (541) 773-6536

◆ *Bridges: Fragile Circles* at the Firehouse Gallery in Historic City Hall, Grants Pass, Tues-Sat, through Dec 13th. (541) 956-7339

◆ ArtWorks' *Holiday Art Fest* is an holiday open house with treats, warm drinks, gifts, and marshmallow roasting. Fridays, 5-9pm, through Dec. 20 at Ashland Artworks, 287 Oak St. (541) 488-4735.

◆ The Living Gallery hosts its annual holiday show, featuring gallery artists, and introducing iconography of Kathrin Burleson. Open house with artist on 1st Friday, Dec. 6th, 5-8pm. 20 S. First Street, downtown Ashland, up and across from the Ashland Springs Hotel. (541) 482-9795 www.thelivinggallery.com

KLAMATH FALLS

Theater

◆ Linkville Players present *The Mousetrap* by Agatha Christie, directed by Dick Marlott, through Dec 7th. Evening shows are Fri./Sat. @ 8pm, and matinees Sun. @ 2pm at the Linkville Playhouse, 201 Main St. Reserved tickets are \$7/\$11 (\$1 off for students & seniors) at Shaw Stationery Co. and at the door. (541) 882-2586

◆ The Klamath County Library presents *Myriad Paths to the Light: A Multicultural Winter Holiday Observance* on Dec. 19th. The affiliates of the Klamath Interfaith Network share the winter holiday readings, poetry, stories, song and artifacts from Christian, Jewish, Indigenous, Shamanic, Islamic and other faiths. (541) 882-8894



A view of part of Kazuo Kadonago's *Wood/Paper/Bamboo/Glass*, at the Schneider Museum of Art in Ashland.

Music

- ◆ The Ross Ragland Theater presents The Coats performing their Christmas show on Dec. 6th. This group of young singers performs holiday favorites a cappella. On Dec. 7th, The Esquire Jazz Orchestra presents *Sentimental Journey*, an evening of big band music. Sixteen of the Klamath Basin's most talented musicians bring the swing era to life. On Dec. 18th, The Taj Mahal Trio will play R&B, country blues, southern blues, slide guitar and more. All shows @ 7:30pm. Tickets for all shows are \$17-27. At the Ross Ragland Theater, 218 N. 7th St. Klamath Falls. (541) 884-5483
- ◆ The Klamath Symphony and Klamath Chorale will perform *The Messiah, A Sacred Oratorio*, on Dec. 14th, at the Ross Ragland Theater. (541) 884-7306

UMPQUA VALLEY

Exhibits

- ◆ The Umpqua Valley Festival of Lights is the second largest holiday drive-through display of holiday lights in Oregon. Nativity, Mother Goose Land, an eight-foot Santa and more light displays will appear along this magical mile of dazzling lights. Dec 1st - Jan. 1st, Mon-Thurs, 5:30-9:30 and Fri-Sun, 5:30-10pm. \$6 per car. (541) 673-3469.
- ◆ The "Festival of Trees" will be held at Seven Feathers Casino & Resort Hotel in Canyonville on Dec. 4-8. Holiday trees are beautifully decorated by local organizations to raise funds for Mercy Foundation. (541) 677-4426
- ◆ The Annual Christmas Arts & Crafts Fair will fill four buildings at the Douglas County Fairgrounds in Roseburg on Dec. 6-8. A wide variety of hand-crafted items. Visit www.co.douglas.or.us/fair (541) 957-7010
- ◆ The Wildlife Safari Village in Winston is lighted with over 100,000 lights, including lighted topiary replicas of park animals. Wagon and train

rides are available for a modest charge. Dec. 19-29, 5-8pm nightly except Dec. 25th. Admission is free and includes a free cup of hot chocolate. www.wildlifesafari.org. (800) 355-4848.

OREGON & REDWOOD COAST

Exhibits

- ◆ *The Dog & Pony Show* is a juried art show celebrating equines, canines and the year of the horse at the Coos Art Museum in Coos Bay through Jan. 11th. (541) 267-3901
- ◆ Cottonwood Studios presents Dorothy Vaughan's diversified works through Dec. 6th. 187 Central Ave., Coos Bay (541) 267-2448
- ◆ The Morris Graves Museum of Art in Humboldt County will show *Mexico: Thirty Years*, an exhibition of photographs through Dec. 8th. (707)442-0278

NORTH STATE CALIFORNIA

Music

- ◆ The Community Chorale and Concert Choir present *Amahl and the Night Visitors* and *Ceremony of Carols* by Benjamin Britten. Dec. 13th at 7:30pm. Shasta College Theater, Redding. Tickets \$8 general and \$5 students and seniors. (530) 225-4761
- ◆ The Riverfront Playhouse in Redding presents *A Little Christmas Spirit*, through Dec. 14. (530)221-1080

Exhibits

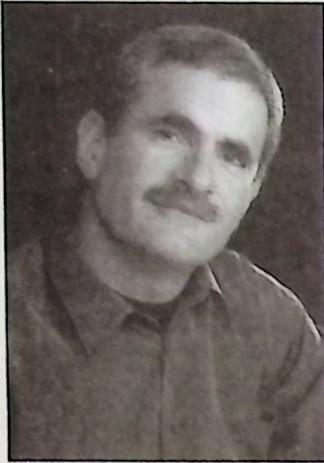
- ◆ *Inspired Obsessions: Redding Collectors* through January 5th at Turtle Bay Exploration Park in Redding. (530) 243-8850 or www.turtlebay.org



The Oregon Cabaret Theater presents *Snow White & Several Dweebs*—holiday fare in the English panto tradition, throughout December in Ashland.

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, and AM1300 in Mendocino. For the guest schedule see our web site at www.jeffnet.org/exchange.

www.jeffnet.org/exchange



RECORDINGS

The JPR Family

Best of 2002

It's time for the annual impossibility: choosing the best recordings which appeared this year, out of the 5,000 or so that appeared on our station doorstep. It's a little approximate anyway, since the year's not yet over. Maybe the very next envelope will contain the most memorable CD of all. That hope, at least, keeps the mail worth opening.

If you, too, don't have time to listen to five thousand CDs, here are a few of our suggestions.

Herman Edel

Host, *On With the Show*

Best Broadway Musical CD of the year would have to be *Hairspray*. The songs are singable, the rhythms make you want to dance and the humor of the piece jumps right through. The show is in the honored tradition of a '50s or '60s musical-comedy—a form that hardly exists any longer. Despite its off-beat casting, it's pop oriented music with a theme that is contemporary. You will be reminded of those earlier shows where the good guy (in this case read "good gal") triumphs over the villains. Pure fun leaps from the very singable score. Look for a Tony award for this show.

Keri Green

Co-host, *The Folk Show*

The two CDs I recommend are Good Music. In these times of great uncertainty about just about everything, I want you to be assured of something. Here are two sure things.

I return to the last days of 2001 when *The Wayfaring Strangers* delivered an unprecedented recording of stunning beauty on *Shifting Sands of Time* (Rounder). Reinvention of classic American music is made spellbinding through the visionary efforts of the project's founder Matt Glaser. He assembled today's outstanding vocalists, musicians and interpreters and let them loose to create a hauntingly exotic acoustic soup of jazz, blues, klezmer, folk,

bluegrass, old time, and chamber music.

The Chieftains reached another pinnacle of sublime grace with *Down the Old Plank Road: The Nashville Sessions* (RCA). This band has an unending ability to express the finer points of Celtic music within just about any other style of music ever invented. This time they say "bring it on!" to Nashville's contemporary artists. Lyle Lovett, Gillian Welch, Alison Krauss, Bela Fleck and other friends blow the cobwebs off memories of well-loved songs.

Valerie Ing-Miller

Host, *Siskiyou Music Hall*

I've been like a child in a toy store since hosting *Siskiyou Music Hall*. Chalk it up to spending 13 years on a small island in Alaska, where exposure to new classical recordings was severely limited, and the public radio station felt country & western was better suited for its listeners than classical. I now have close to 3000 classical CDs at my fingertips, each one brand new to my ears. When asked to offer my favorite releases of 2002, I decided to share those that have become my favorite toys, although some of them have been around for several years.

1. **John Williams & Australian Chamber Orchestra** - Schubert's *Arpeggione Sonata* & Giuliani's *Guitar Concerto* (Sony)
2. **Nicolaus Esterhazy Sinfonia** - Beethoven Overtures, Vol. 2 (Naxos)
3. **Hilary Hahn & Academy of St. Martin in the Fields** - Brahms & Stravinsky Violin Concertos in D (Sony)
4. **Richard Joo** - *Fantasies & Delusions* compositions of Billy Joel (Sony)
5. **Kennedy & English Chamber Orchestra** - *Classic Kennedy* (EMI)
6. **Nina Kotova & Moscow Chamber Orchestra** - Nina Kotova (Philips)
7. **Quartetto Borciani** - Boccherini String Quartets (Naxos)
8. **Vlach Quartet Prague** - Hoffmeister

Clarinet Quartets (CPO)
 9. **Dennis James & Emerson String Quartet** - *Cristal* (Sony)
 10. **Unam Ceylum** - Biber's Sonatas (ECM)

Kurt Katzmar

Host, *First Concert*

Classical music is often thought of as music composed by dead European men, yet two new releases show us that music in the classical form is alive among young composers.

The 41-year-old American composer and bassist **Edgar Meyer** wrote a violin concerto especially for 21-year-old violinist **Hilary Hahn**. It's a delightful mixture of American fiddling riffs and classical form. It was faxed page by page from Meyer to Hahn as it was being written, and thrillingly realized on the Sony Classical recording.

The austere but beautiful simplicity of 67-year old Estonian composer **Arvo Pärt's** music touches a deeply resonant chord in listeners. His unique brand of minimalism, known for its spiritual depth, is back on a CD titled *Orient & Occident*. The first cut, consists alternately of strings accompanying a men's choir intoning the same note for most of the piece, and wandering sections for strings alone. The title piece, for string orchestra, is similar, giving the effect of a never-ending melody. The last and longest work, scored for full orchestra, women's choir, and solo soprano, are translations into Spanish of two more questioning psalms (ECM New Series).

Rick Larsen

Host, *Rollin' the Blues*

Solomon Burke, *Don't Give Up On Me*

(Fat Possum)

Joe Louis Walker, *In the Morning*
 (Telarc)

James Cotton, *35th Anniversary Jam w/ the James Cotton Blues Band* (Telarc)

WC Clark, *From Austin With Soul*
 (Alligator)

Asie Payton, *Just Do Me Right* (Fat Possum)

Melvin Taylor and the Slack Band,
Rendezvous with the Blues (Evidence)

Precious Bryant, *Fool Me Good*
 (Terminus)

Guitar Shorty, *I Go Wild* (Evidence)

Texas Johnny Brown, *Blues Defender*
 (Choctaw Creek)

Jody Williams, *Return of a Legend*
 (Evidence)

Frances Oyung, Co-host, *The Folk Show*

Nickel Creek's latest recording, *This Side*, has consistently caught my ear this year and also seems to foreshadow a new trend: bluegrass musician as teen heart throb. Maybe it all started with the *O Brother, Where Art Thou?* phenomenon, but now girls are screaming not for Ralph Stanley, but for the musicians of the band Nickel Creek: Chris Thiele, Sean and Sara Watkins. Their latest recording is showing another direction for bluegrass music to go musically and it looks to continue the renaissance (or is it popularization?) of this American musical tradition. *This Side* goes a step further than their first release with more great original pieces, original covers, smooth and sweet vocals, and tight instrumental work. Now I wouldn't have believed the phenomenon of the screaming young bluegrass fans until I saw it myself this summer at a Nickel Creek show. The youthful fans at the foot of the stage could have been going for Paul McCartney. I am waiting to see Chris Thiele on the cover of *Tiger Beat*.

Jeannine Rossa

Co-host, *The World Beat Show*

Latin: So much, I'll just list a few: **Sierra Maestra**, *Rumbero Soy* (Riverboat); **Susana Baca**, *Espíritu Vivo* (Luaka Bop); and **Ruben Blades**, *Mundo* (Sony).

Fado: This is a gorgeous Portuguese style of singing so soulful that you must stop what you're doing and listen. My favorite new release this year is a debut album from **Mariza**, *Fado Em Mim* (World Circuit 2002).

African: An artist I just discovered this year is **Busi Mhlongo**, *Urban Zulu* (M.E.L.T.). She infuses urban grit with traditional Zulu sounds, freshening something that wasn't even stale to begin with.

And music breaking the bounds of existing styles and creating something entirely new: **Barrio Chino**, *Mediterra Nostra* (Candela), or **Les Yeux Noirs**, *Balamouk* (EMI France). Happy Warning: these two discs have *energy*!

P.S. If you don't own **Maria Montalvo's** *Cantos del Alma* (Putumayo), run, don't walk, to your nearest locally-owned record shop and buy it.

Eric Teel

Program Director
 Co-host, *Open Air*

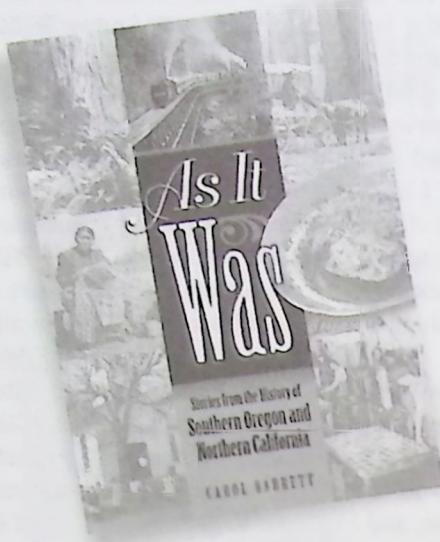
It's that time of year! Where to start... In the jazz world, **Grazyna Auguscik** continues to impress. Mostly unknown outside her Chicago home, the Polish-born vocalist deserves wider recognition. Her latest, called *River* (GMA) is top notch. In classical, I have two favorites: **Mark O'Connor's** *The American Seasons* (Sony) is a beautiful new contemporary work, and **Bela Fleck's** *Perpetual Motion* (Sony) puts a fresh new spin on old Scarlatti, Chopin and J.S. Bach classics with help from Edgar Meyer and Chris Thiele. Singer/songwriter **Martin Sexton's** new live 2 CD set, *Live Wide Open* (Kitchen Table) properly puts him in a setting where his talents can shine, and **Suzanne Vega's** *Songs in Red & Grey* (A&M) is on constant rotation in my CD player due to its strong musicality, poignant lyrics, and timelessly breathy vocals. In world beat, nothing tops **Angelique Kidjo's** *Black Ivory Soul* (Columbia), easily her strongest album to date.

Eric Alan

Music Director
 Co-host, *Open Air*

In a year which was wonderful for music and terrible for the music business, I have to say that for me, like Eric Teel above, **Martin Sexton** and **Angelique Kidjo** are at the top of the list, and it was **The Chieftains'** live show that made my appreciation of their recorded works reach new heights. I also found deep pleasure in the self-titled releases from songwriters **Willy Porter** (Six Degrees) and **Maia Sharp** (Concord). Porter's stellar guitar playing adds an extra dimension. That can also be said for **Ani DiFranco** on *So Much Shouting, So Much Laughter* (Righteous Babe). The activist blues of **Willie King** on *Living In A New World* (Rooster Blues) resonated with me, as did the mix of blues, Indian instruments and deft songwriting of **Harry Manx** on *Wise and Otherwise* (Northern Blues). And the originality and beauty of **Bobby McFerrin's** unique vocal gifts continued to astound and amaze on *Beyond Words* (Blue Note).

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AS IT WAS

Carol Barrett

Filing a Gold Claim

When gold was discovered, Mexico had just lost its war with the United States and given up California. The United States government had never had to deal with gold mining regulations. In fact, Congress hadn't established any laws for the new territory. It was up to the miners themselves to govern the gold fields. At first, when there were few miners, the men just wandered around searching for gold and mining wherever they wished. As the area filled up, late comers demanded a share. Meetings were called. Rules were adopted to give title to claims and restrict the size of any one man's holdings. One person was usually chosen as a recorder. It was his job to see that the rules were followed and the titles registered.

With this system, the size of a claim varied according to each location, how rich the area was, the number of people who were involved and how hard or costly the ground was to work. The man who first discovered gold at any particular site got first choice and usually was allowed two claims.

A miner would mark his claim with stakes, a sign, or a ditch. He would then pay one dollar to file the claim and had to work it in order to hold on to the title. Disputes soon erupted as men traded or sold their claims. These were settled by the recorder or at further meetings.

In 1866 the Federal Mining Act was passed. It recognized the validity of local mining rules as long as they didn't conflict with federal or state laws.

Source: *Bancroft's Works, XXIII History of California, Vol. VI A History of Placer Gold Mining in Oregon*, Spreen

Gold Companies

In 1849, men gathered together to come west for gold. Most were total strangers to each other. They formed companies that were often given grandiose names, such as the Sagamore and California Mining and Trading Company or, the Congress and California Mutual Protective Association. Such companies operated on a military basis with officers and rigid rules. Some might

even go so far as to wear uniforms. There were usually four men for each wagon.

As the train proceeded west, the rules became more and more relaxed. When problems arose, everyone wanted to have their say. Arguments broke out. Gradually the whole operation disintegrated.

Few companies bound for the gold fields arrived with the same men they started out with.

Source: *Gold and Silver in the West*, T.H. Watkins

66

FEW COMPANIES BOUND FOR THE GOLD FIELDS ARRIVED WITH THE SAME MEN THEY STARTED OUT WITH.

Mining Systems

"Placer mining" refers to gold mining in which the gold is free but mixed with sand or gravel.

The simplest form of placer mining is "panning" and was used by prospectors when searching for gold. Its great advantage was that a pan was light weight, inexpensive and mobile. Using a pan to dig into the gravel or sand of a river bed, it was kept under water and the contents swirled. The lighter weight minerals washed out over the sides of the pan, leaving any heavy gold in the center.

In the early stages of the gold rush, deposits were dense enough that gold panning paid well, but much gold was lost.

The next improvement in mining was the "rocker." This was best operated by two men. An open-ended box was made with rockers on the bottom. One man would shovel gravel into the box while the other rocked the box and, at the same time, poured water over the gravel. The gold, being heavier, would fall through holes in the sheet iron bottom and would get caught in cleats below. This also was a wasteful method but much faster than panning.

Sluicing was the best form of mining for small operations.

Source: *A History of Placer Gold Mining in Oregon*, Spreen

Miner's Ten Commandments

An unknown prospector wrote the following commandments for miners.

1. Thou shalt have no other claim than one.
2. Thou shalt not make unto thyself any false claim.
3. Thou shalt not go prospecting before thy claim gives out.
4. Thou shalt not remember what thy friends do at home on the Sabbath lest the remembrance not compare favorably with what thou doest here.
5. Thou shalt not think more of all thy gold, that those mayest have nothing to reproach thee.
6. Thou shalt not kill; neither thy body by working in the rain, nor thy neighbor's body in a duel or in anger.
7. Thou shalt not grow discouraged, nor think of going home before thou hast made thy pile.
8. Thou shalt not steal a pick or a shovel from thy fellow miner.
9. Thou shalt not tell false tales about "good digging in the mountains."
10. Thou shalt not commit unsuitable matrimony, nor forget absent maidens.

Source: City of San Francisco Museum, online



LITTLE VICTORIES

Mari Gayatri Stein



WHY WE GET INTO RUTS - THE MIND ALWAYS CHOOSES THE MOST FAMILIAR EXIT.

*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.



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CLASSICS & NEWS SERVICE



THEATER

Molly Tinsley

Ashland New Plays Festival, 2002

July 29. Another hot, smoke-clogged afternoon. I'm meeting with Tilly Gibbs, the new president of Artwork Enterprises, the organization that produces the annual Ashland New Plays Festival. A slim woman in rumpled jeans, she arrives at the Apple Cellar lugging a darling but importunate puppy in a carrier. We order iced teas, but are politely informed that it's illegal to bring animals inside. "Follow me," Tilly says, since sitting outside isn't an option without a gas mask. I climb into my car and wind up in the lounge of the Racquet Club. As the puppy, a chocolate lab, squirms off Tilly's lap and pees on the carpet, Tilly convinces me to join the board of Artwork Enterprises. She is bursting with energy and ideas to expand and strengthen the organization's support for emerging playwrights. How can I resist?

September 29. My first board meeting: the final contractions of a labor which began last January, when the reading committee tackled the stack of 200+ script submissions. Now, with so much accomplished, fate commences its mischievous undoing.

The harsh vision of one play continues to scotch a firm commitment from a director, while the director of another has resigned in favor of a *real* directing gig—i.e., one that pays. With three weeks to go, the pairings of directors to plays are still in the air. Then one playwright is worried that the publicity blurb for his play gives away the punchline of its central joke, another needs a bicycle, another a list of golf courses. One board member who has visited the new venue warns that, even perched on barstools, our actors will not be visible beyond the third row. Another's concerned about the legality of just anyone serving refreshments that include wine.

Panic and burn-out hover around the edges, but Tilly's mix of calm determination and cheerfulness keeps them at bay.

October 13. The opening reception at board member Stan Shulster's elegant home in the hills east of Ashland. Behold, a miracle: four directors and four playwrights, although one of the latter, coming from New Hampshire, drags in wearing the clothes she's had on for 36 hours, stammering an horrendous account of cancelled flights and lost luggage. Everyone seems a little blind-date nervous—except David Rambo, our gem of a host playwright imported from Los Angeles. Poised and responsive to any issue, he glides from guest to guest, offering witty reassurance. The wine and food help; so does the panoramic view of town, which begins to twinkle with lights as the sun sets.

In his welcoming pep talk David alludes to the recent successes of former New Plays Festival playwrights: he is en route himself to an opening of last year's *Daedalus* at the Arden Theatre in Philadelphia; *Knowing Cairo* will begin a run in April at the Old Globe Theatre in San Diego. As he announces this wonderful news, the air seems to hum with hope. Around the room the eyes of this year's playwrights grow wide, as they dream their own breakthroughs into the big time.

October 16. Opening night. My first time in the temple Havurah Shir Hadash. Stunned by the warmth and simple beauty of its interior, I'm reminded of the origins of drama in religious ritual and how entwined are our spiritual and aesthetic needs. This seems the perfect, fortunate space to contain our energies. (Besides, I am told that the seating consists of "four-hour" chairs—thus designated because of the length of time they will support the human frame without discomfort!)

The play is an historical drama, *The Countess and Chicago May*. The actors are fully visible on a platform of risers procured by scrambling stage manager Jazmin

Hupp from Ashland High. Led by regal Sarah Foster and sardonic Tammy Marston, they bring out the humor and pathos of three, diversely criminal women—a political revolutionary, a con-woman, and a spy—forced into the proximity of prison. The script is hot out of the printer—this is its first reading ever, and the audience's clear, constructive feedback focuses precisely on the areas that need work.

October 18. Four oddly homogeneous readings in three days: three plays were set in England, one in Holland; all four take place between 1917 and 1947. A wealth of opportunities for the actors to practice English-with-an-accent. I'm a little played-out.

Eat and Run was the Everest-high point of ingenuity and surprise. How in the world could the simple reading of a farce entertain, I'd wondered? The script is plenty comical, but it contains huge chunks of stage direction. Director Michael Hume proved that art thrives on the overcoming of obstacles: he spouted the stage directions himself with the speed and excitement of a radio sports announcer while the cast mimed the rampant physical business. Thus an empty slap of the hand by one actor produced a well-timed recoil by another; several reading stands away; one actor's efforts to speak were disrupted by giggling while another actor tickled the air. Soon our imaginations were so jazzed that we were seeing things—from jackets covered in powdered sugar or pink cake frosting to an Army general dressed as a bear. Now I'm wondering how it could be any funnier fully staged!

October 23. Debriefing. For all our efforts, Festival attendance increased by only six over last year (599 vs. 593). But that's better than a decline. We are building, bursting with new ideas, and even energy, as the scripts for next year already trickle in. IN

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It is the recipient of the Oregon Book Award for fiction in 2001.

POETRY

BY GARY L. LARK

Crossings

In the night stillness a moaning train glides through street crossings, snakes past the drunks in Siler Park, comes to our ears as we wait for sleep among rumpled sheets and half dreams. Your breath making the syllables of home near my shoulder, speaks the blur of what's to come in our small life, going on. Going on is what we do. Replacing each breath with another like ideas let loose on the back porch at twilight, nighthawks and bats discussing the substance of air.

Tending the wind

When winter lasted into July he moved his tent. When rain refused to fall he moved his tent. And when hope died he always moved his tent. Tending the wind, planting the sky, harvesting the blood of night, these were his duties. He came over the mountain singing *justice come, justice come, burn up the old, bring in the new*. And the people were afraid. They pointed fingers. *Talk to me*, he said. They talked in rivers. *Show me*, he said. And they brought their art and weapons. *Feed me*, he said. They lay mounds of food all around him, and he ate. *Now, who will kill me?* he said. They were silent. He moved his tent.

Gary L. Lark is a librarian and storyteller whose play, And One Flew South, won first place in the 2002 Pacific Northwest Writers Association Literary contest. His poetry has been published in Manzanita Quarterly, Hubbub, Fireweed, Mississippi Mud, Crab Creek Review (where "Crossings" appeared), Story Quarterly (where "Tending the wind" appeared), Blue Unicorn, and others. He lives in Coos Bay with his wife, Dorothy.

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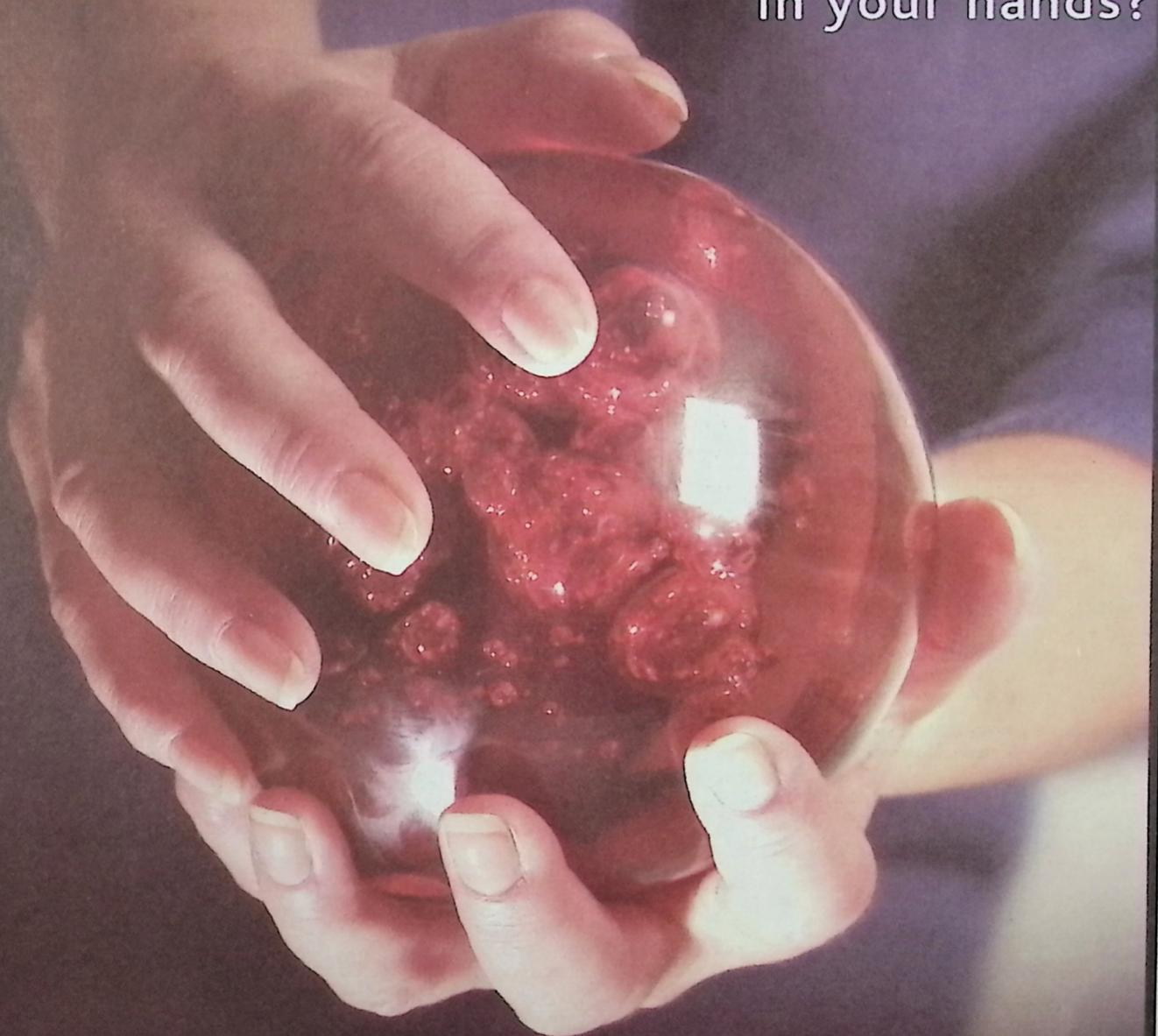
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